Lute Society of America Quarterly
Digital Supplement

LSAQ DS No. 8, July, 2019
Supplement to LSAQ Vol. 53 No. 4

Table of Contents

Four Napolitane by Adrian Willaert as Intabulated by Julio Abondante
by Sean Smith
From Abondante's *Libro Secondo* 4
Arrangements for Voice and Lute 9
Simple Cantus and Bassus Intabulations 17

Music to Accompany "'Arthur's Dump' from Lute to Nuts"
by Peter Hallifax
Dump philli [Arthur's Dump]—Score 21
Dump philli [Arthur's Dump]—Treble Part 30
Dump philli [Arthur's Dump]—Viol Part 33
Dump philli [Arthur's Dump]—Consort Bass Part 34
Dump philli [Arthur's Dump]—Bandora Part 35
Dump philli [Arthur's Dump]—Optional Measures for Bandora 36

Weiss: *The London Manuscript* (Part 5) 11
Edited and Transcribed by Douglas Towne
Sonata in B flat 37
Sonata in C 50
Menuet in F 58
Sonata in G minor 69
Sonata in D minor 79
Sonata in C minor 90

A Word from the Editor

Music-Making Company, David Vinckboons

This issue starts with four intabulations of napolitane by Adrian Willaert, first from *Intabolatura di Lautto Libro Secondo ... per lo Excellentissime M. Julio Abondante,* and next arrangements made by **Sean Smith** for voice and lute and more simplified solo lute versions. The facsimile of Abondante's book is available on the LSA website—see https://lutesocietyofamerica.wildapricot.org/admin/website/?pageId=18157.

Carrying on with the idea of making different arrangements of lute music, we have supplemental music that goes with the article in this issue of the *Quarterly* by **Peter Hallifax**. He describes arranging "Arthur's [Phillip's] Dump" into music for the six Morley-consort instruments. To read more on this topic more see:

Hartig,Andrew "Re-Envisioning the Broken Consort: Doing More with Less,"
LSA Quarterly Vol. 43 No. 1 (February, 2008), pp. 7-12.

This article explores the relation between lute duets and consorts, especially smaller groups of instruments. In David Vickboons's picture above the consort is made up of lute, two singers, flute, orpharion or bandora, and virginals. Perhaps some of you will be inspired to make your own re-arrangements of lute solos.

Next we have another installment of the edition of Weiss's "London Manuscript" made by **Douglas Towne**. Part 5 is included here and there is still more to come in the next *Digital Supplement*.

Thanks especially to Sean Smith, Associate Editor of both the *Quarterly* and the *Digital Supplement* and to everyone else who helped.

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Four Napolitane by Adrian Willaert as Intabulated by Julio Abondante

By Sean Smith

This collection comes from *Intabolatura di Lautto Libro Secondo ... per lo Excellentissime M. Julio Abondante* (Scotto, 1548; Minkoff reprint, 1982; Brown 1548_1). Oddly, we find the four pieces by Willaert seperated from the body of intabulations and they close the book after the fantasias. These napolitane were recent and relevant having been published in 1545 in Willaert's *Canzone Villanesche alla Napolitana* (Venice, 1545). They are light-hearted and are quite complete and entertaining by themselves. They have a slight feel of the frottole especially when compared to the art songs of de Rore and Arcadelt but are very much in the same niche as Verdelot's 1536 publication where similar vocal works are intabulated by a certain "Adriano," We cannot be sure this is the same as our Willaert as no other reference to Willaert as a lutenist exists.

As four-part intabulations they are a little difficult to keep at an aggressive tempo and, indeed, one may not wish to. In any event, consider them as very good practice for chord and left -hand work. The trick is to understand where the strong and weak beats are and, while learning the character of the song, exaggerate playing them at a slow tempo until its character feels natural. Then give them the emotion, drive and feeling you think is right. I have also included them as simple cantus and bassus intabulations so you can experiment with tempos without the digital calisthenics.

To that end I have also included a reduction for voice and lute so you can see where the phrases and repeats lie. Of course, barlines in the Willaert's original print were mostly nonexistent and since the phrases jump frequently between duple and triple meter (and rather than cluttering up the page with my guesswork of 6/4's and 2/2's etc.) I've merely kept the barlines as they appear in Abondante's intabulations.

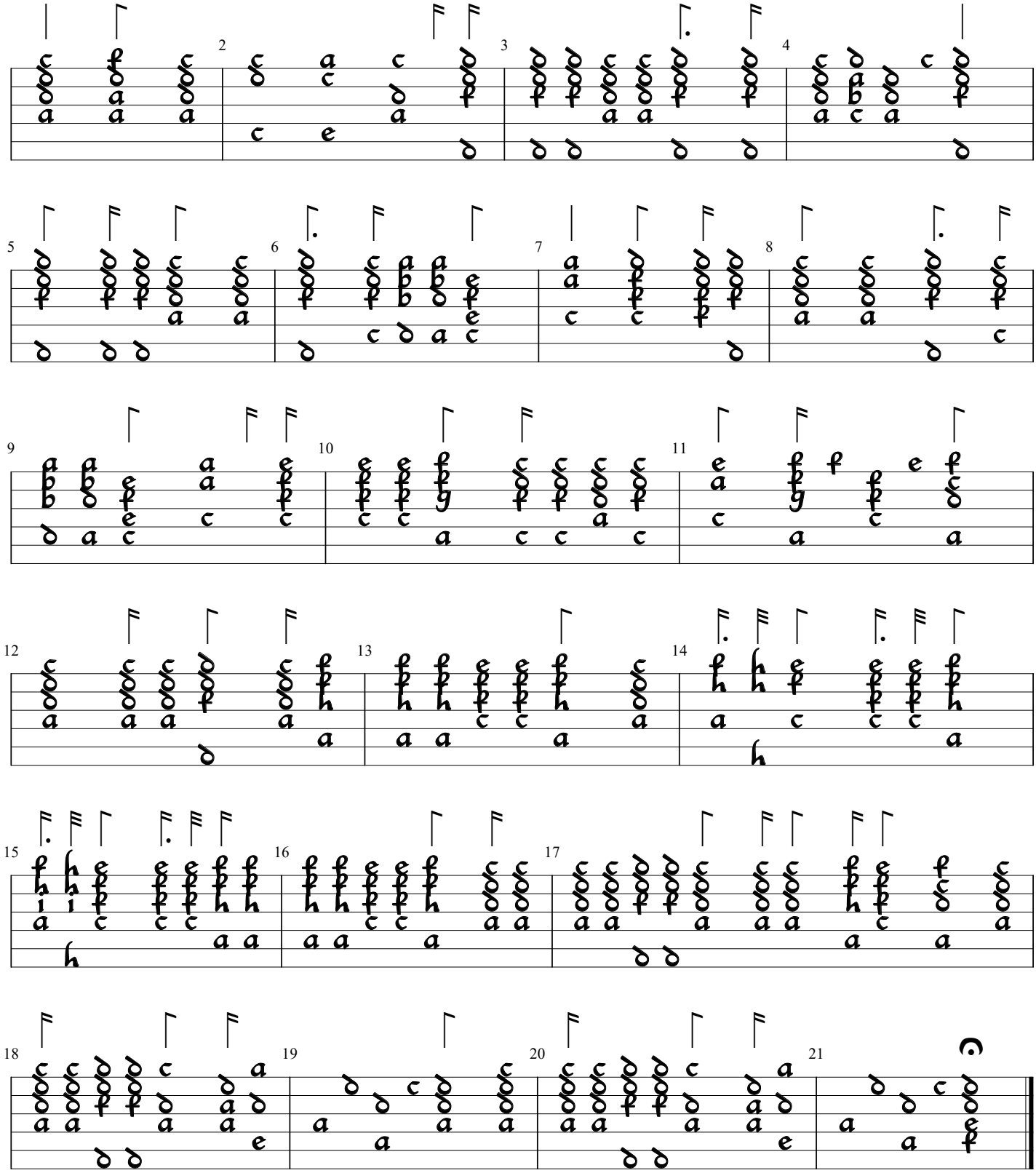
In the arrangements for voice and lute, I've tried to keep the accompaniment light and similar to those of the Verdelot publication. In retrospect, taking the madrigal "Con lagrime e sospire" as a model (since it exists as both a lute solo and in a voice and lute setting), Verdelot and others may have opted for a lute in A with Eb chords in place of the F's.

To see more of how the voices work you can find the four parts (edited) at IMSLP.org with the remainder of the texts. The highlighted titles provide links to the original books.

Adrian Willaert

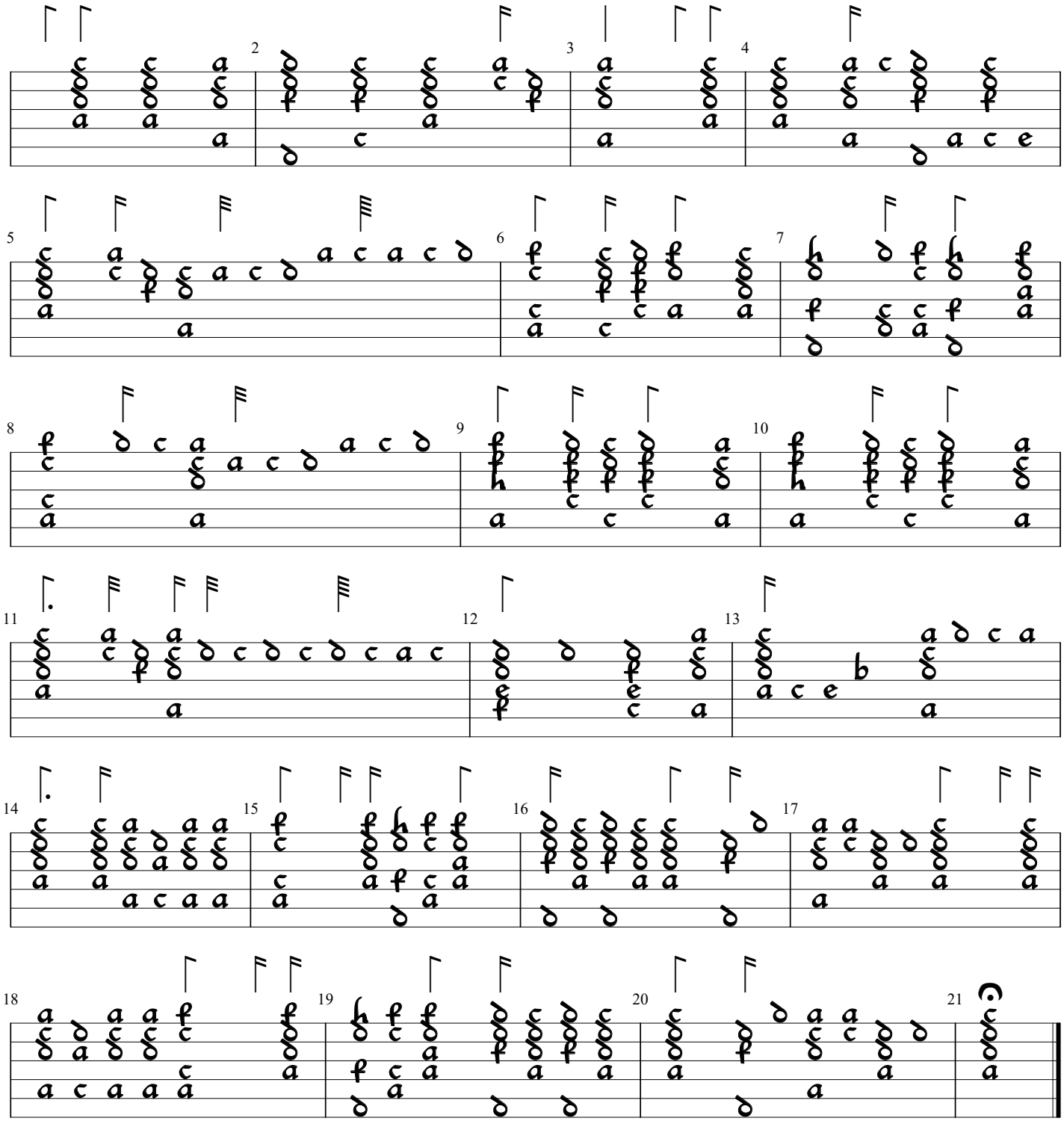
Madonna mia fami bona offerta

A. Willaertt / G. Abondante Libro Secondo 1548, G2v



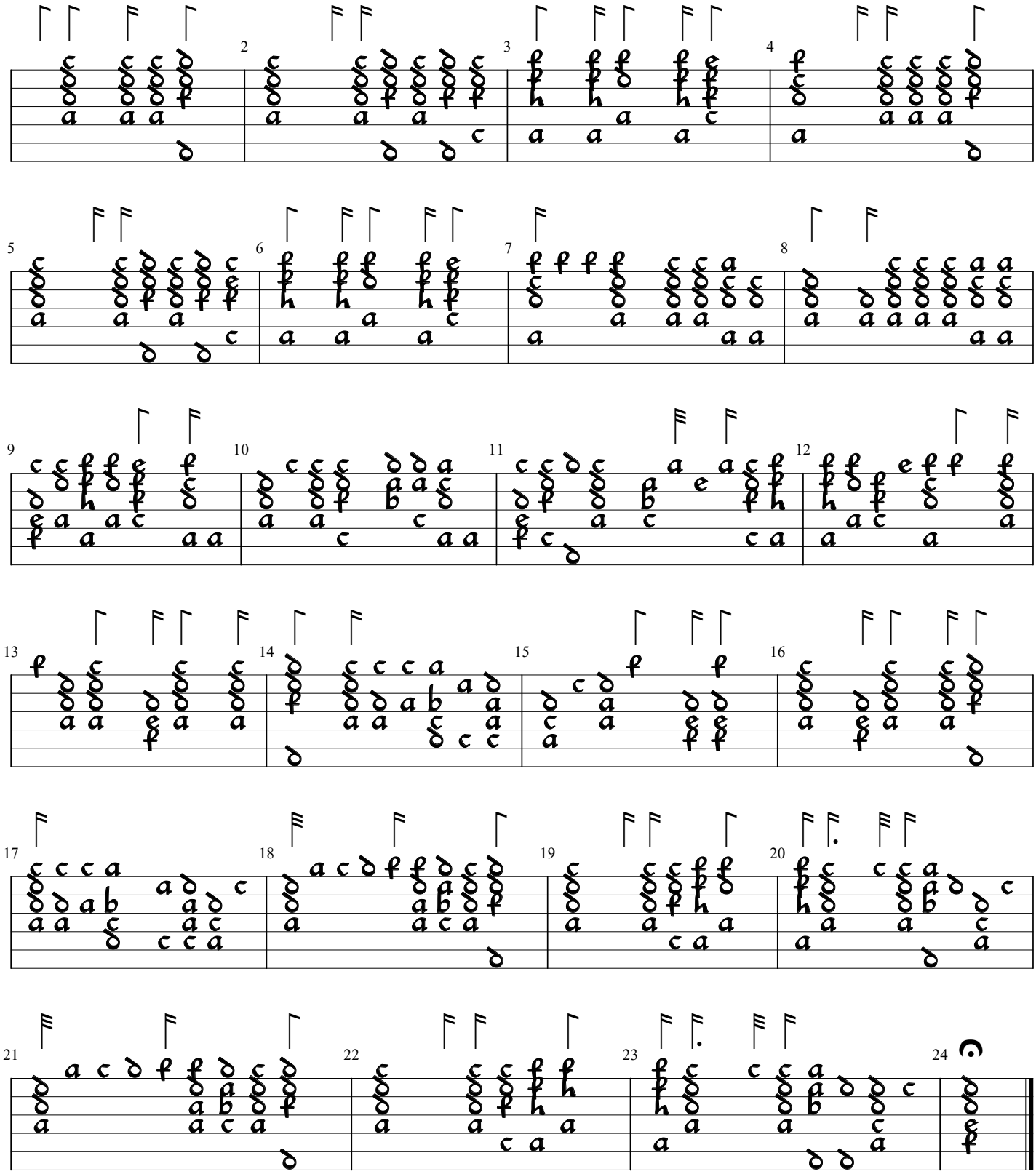
A quando a quando havea

A. Willaertt / G. Abondante Libro Secondo 1548, G3



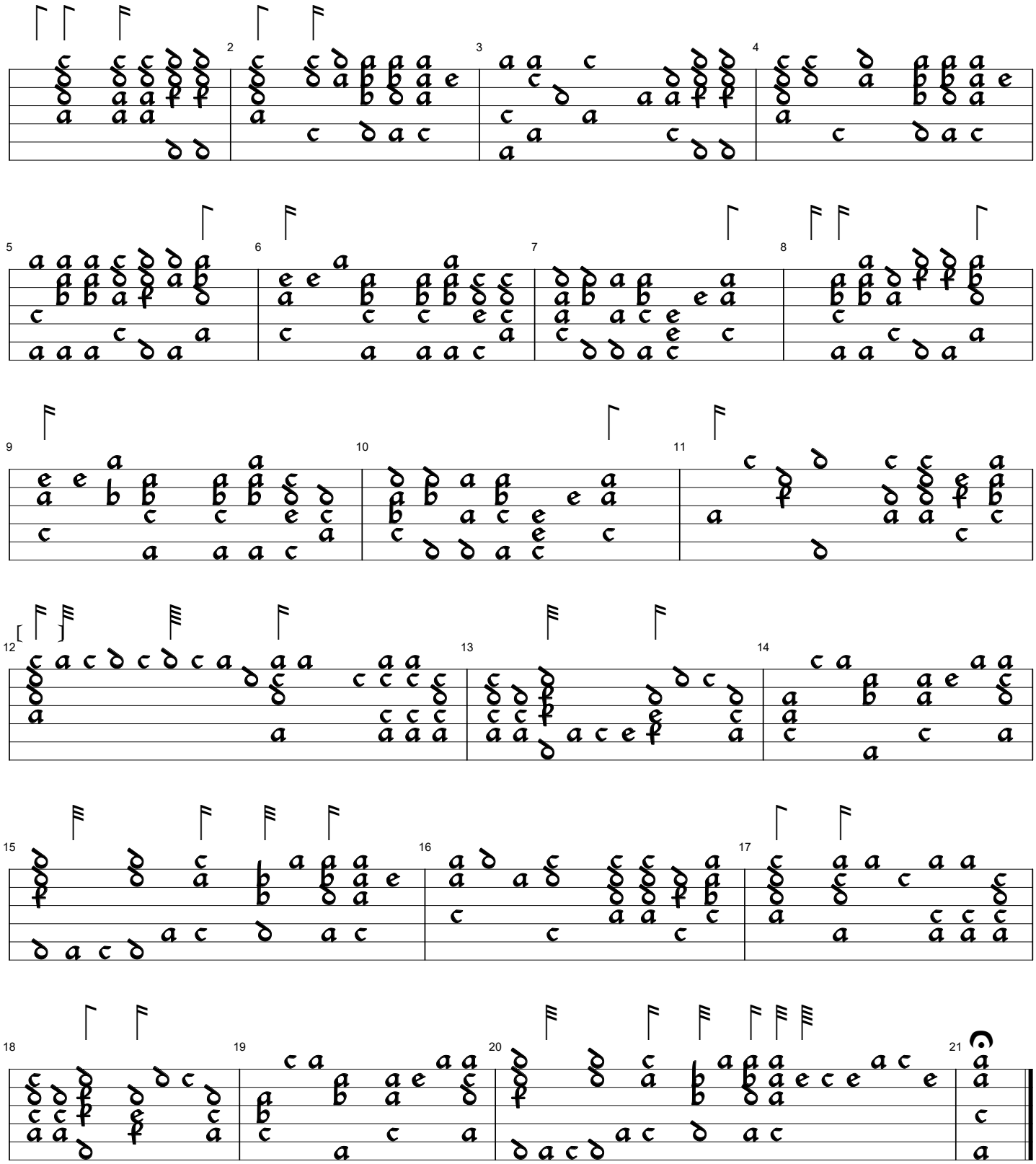
Vechie retrose

A. Willaertt / G. Abondante Libro Secondo 1548, G3v



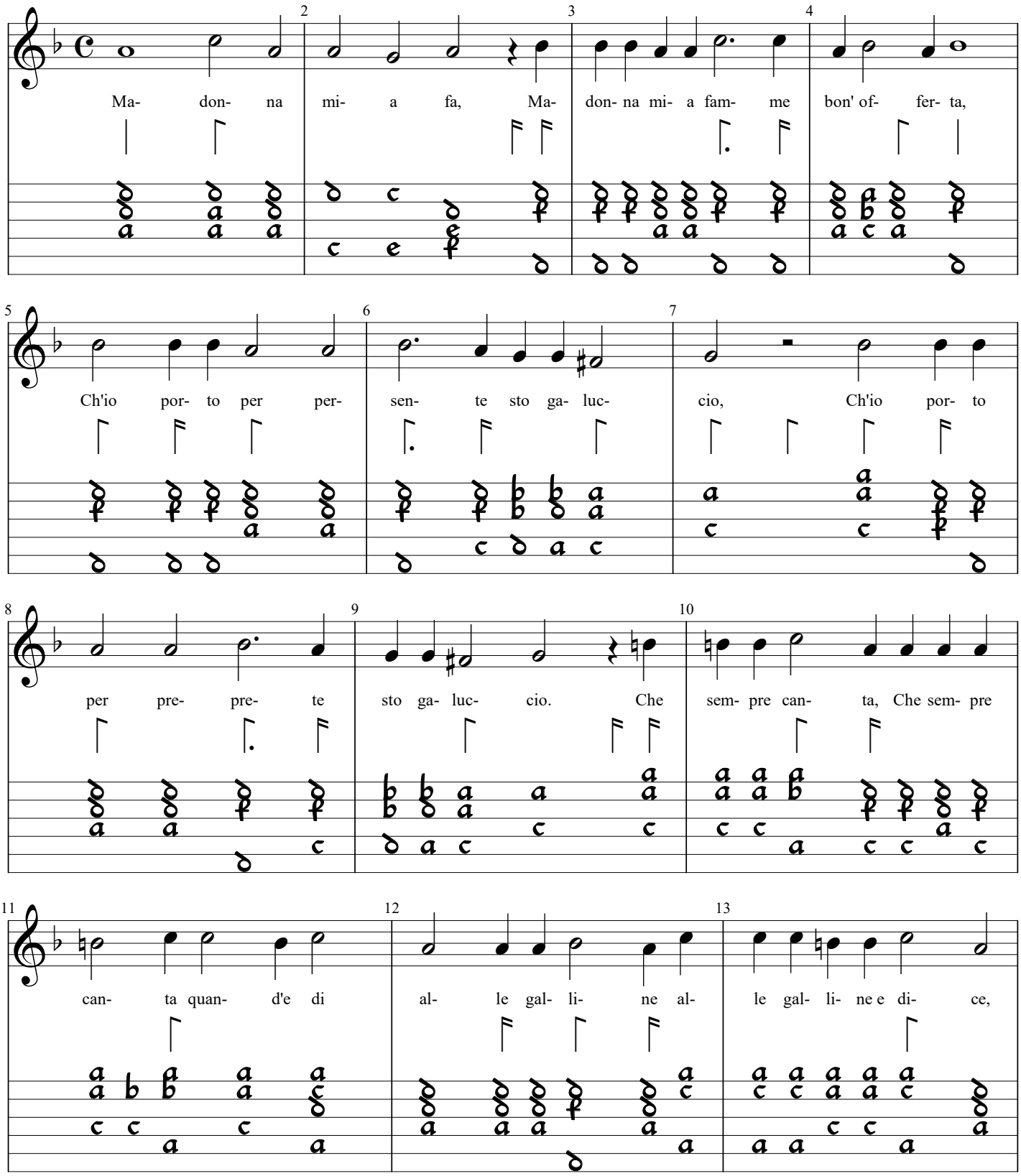
Madonna io non lo so perche lo fai

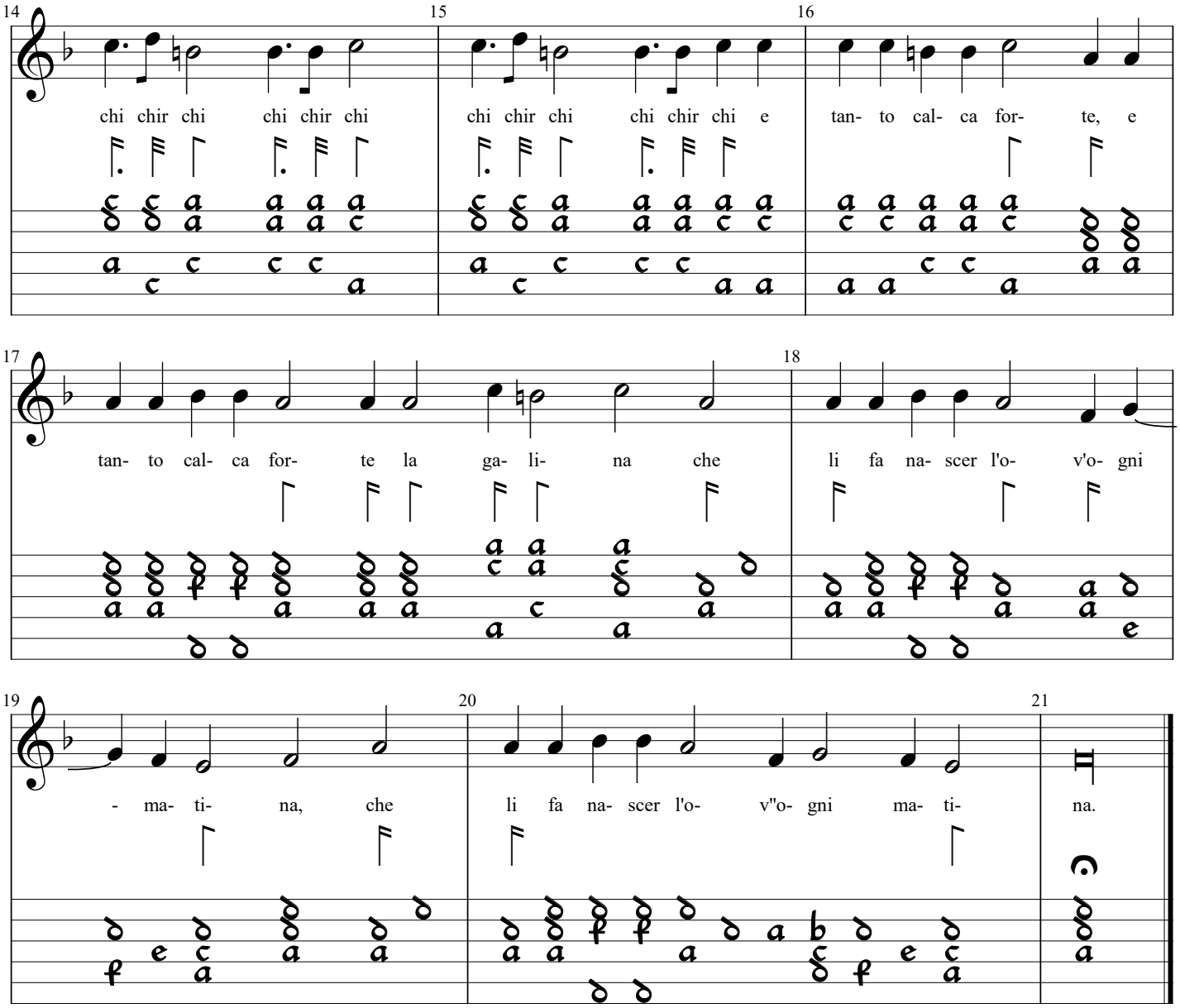
A. Willeart / J. Abondante, Libro Secondo, 1548, G45

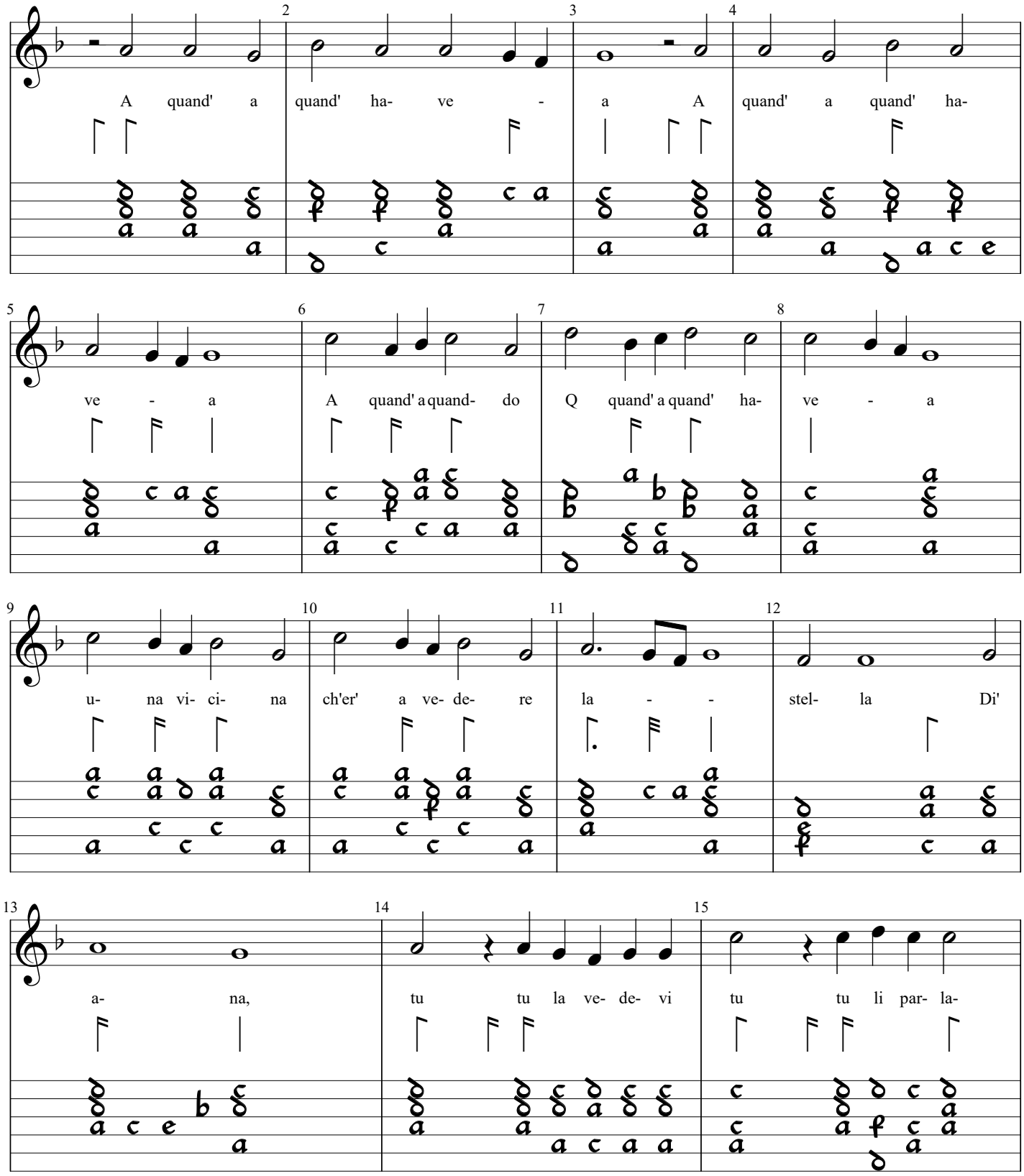


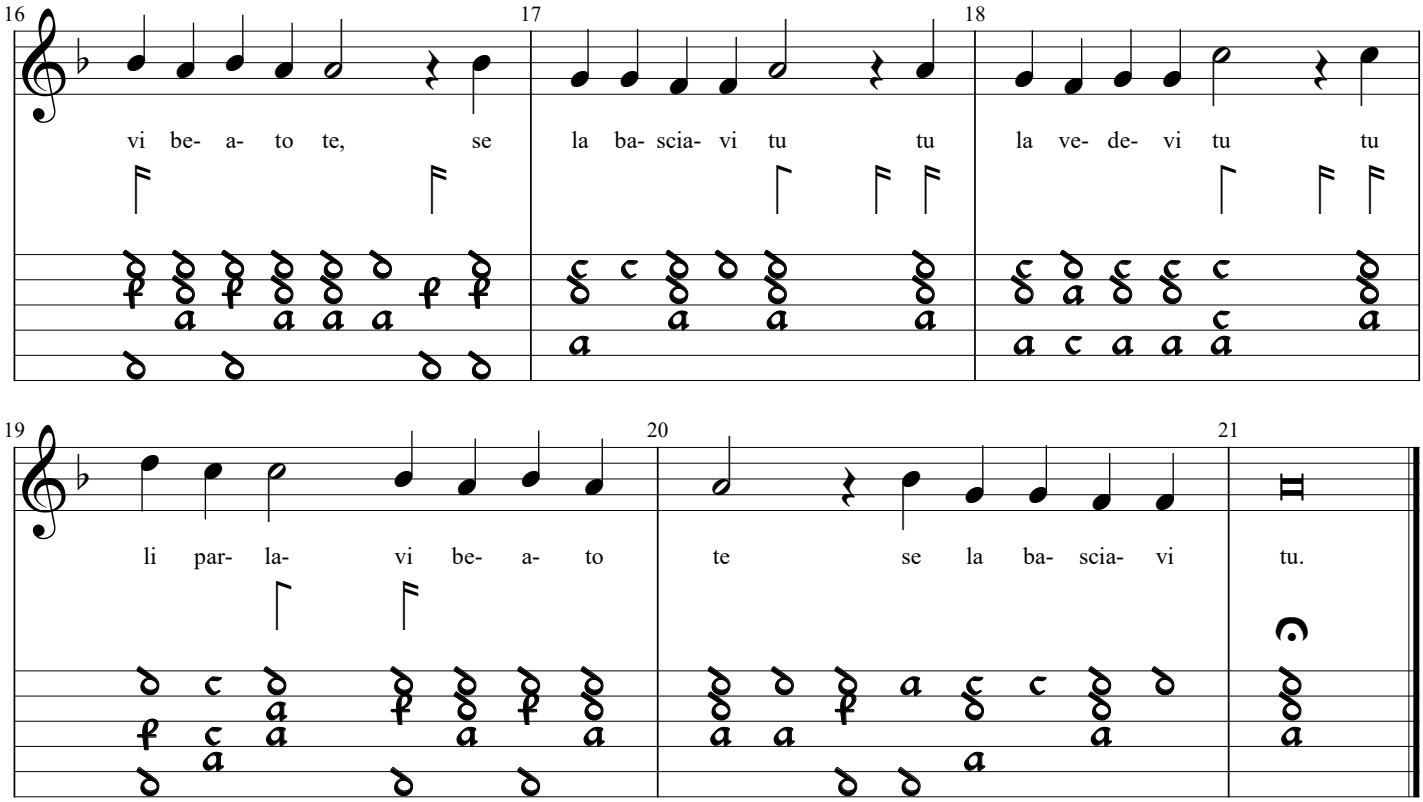
Madonna mia fami bona offerta

A. Willaertt / Edited for voice & lute Sean Smith, 2019

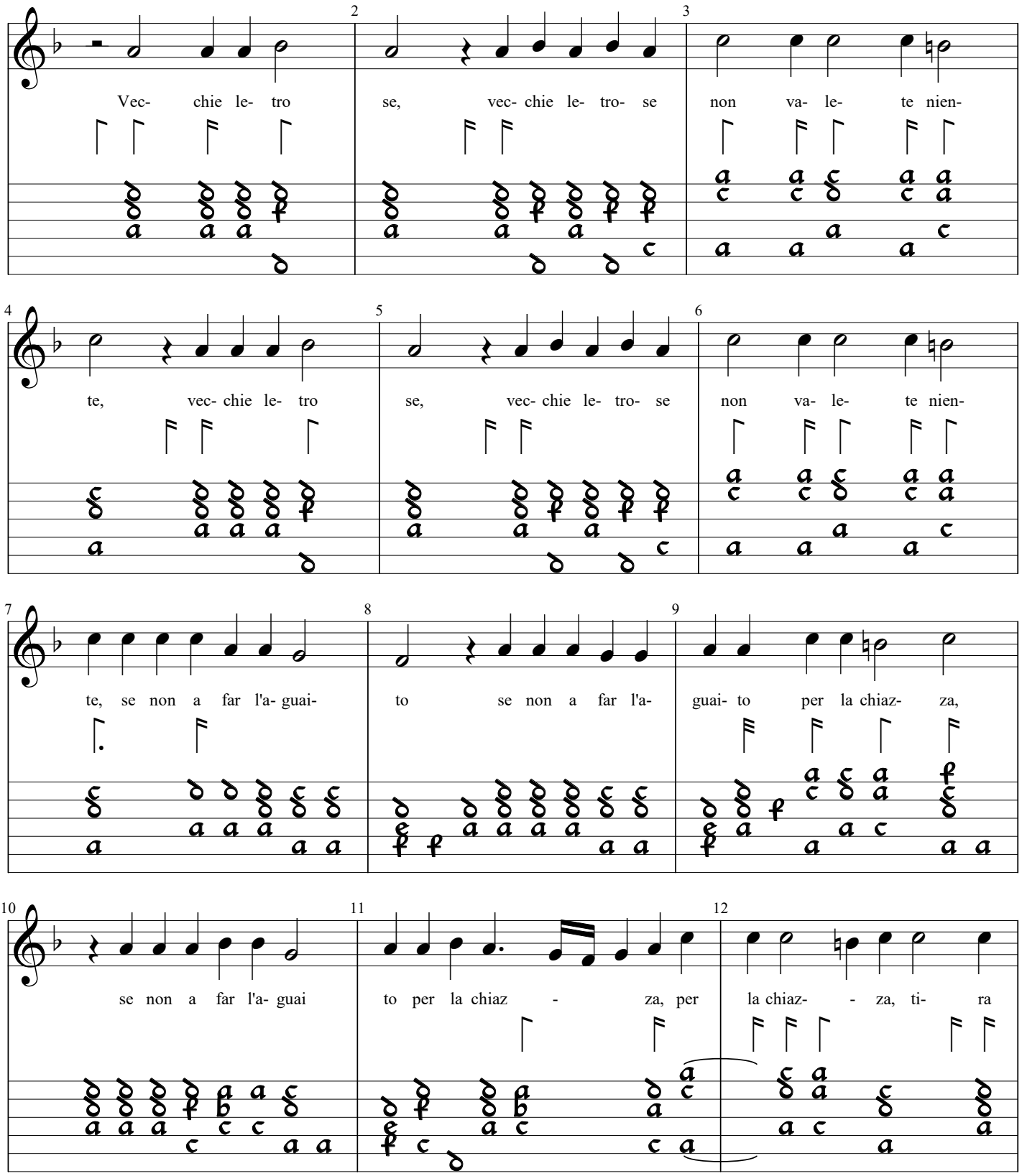


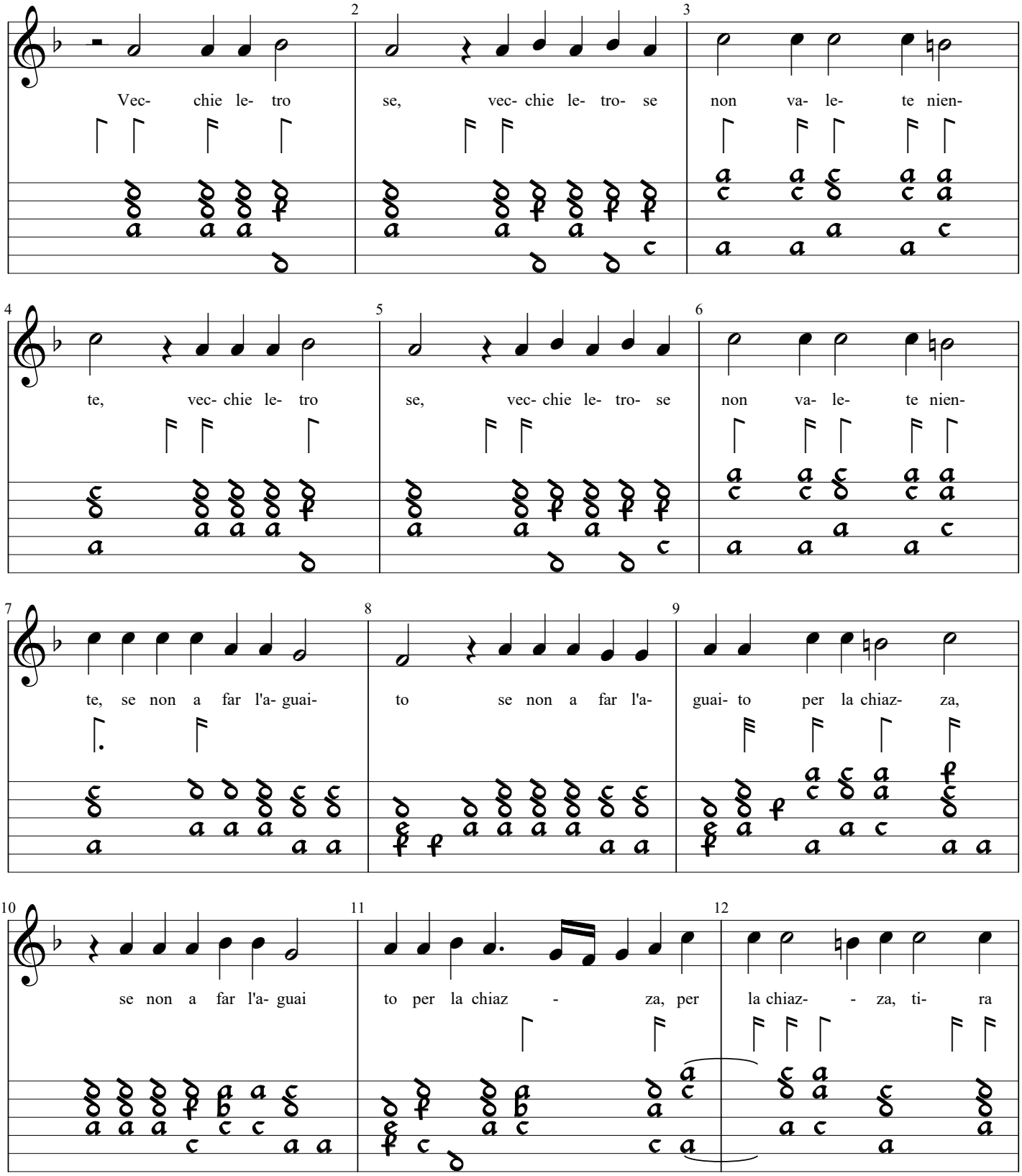

14
15
16
chi chir chi chi chir chi
chi chir chi chi chir chi e
tan- to cal- ca for- te, e
17
18
tan- to cal- ca for- te la ga- li- na che
li fa na- scer l'o- v'o- gni
19
20
21
- ma- ti- na, che
li fa na- scer l'o- v"o- gni ma- ti-
na.

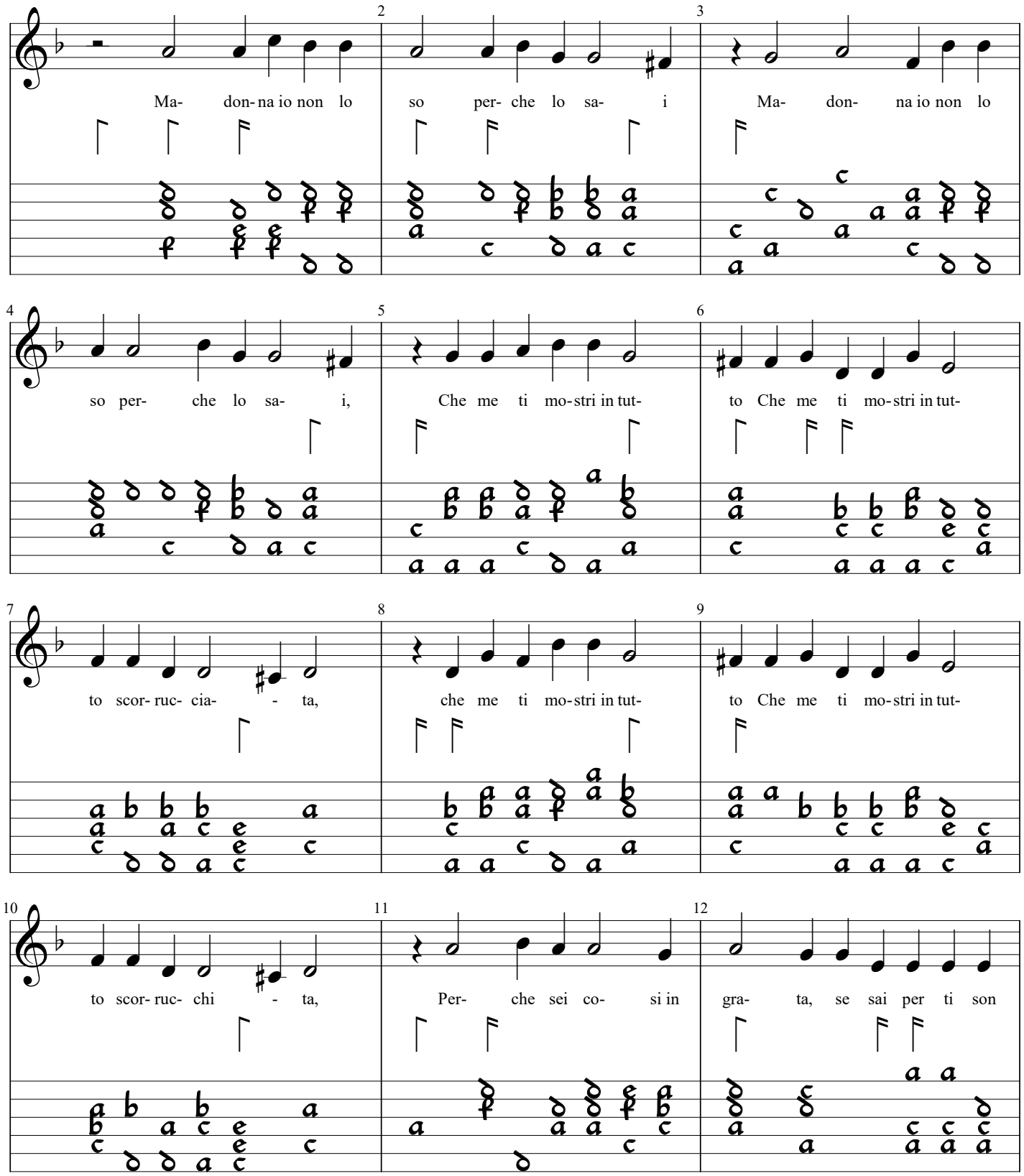

A quand' a quand' ha- ve - a A quand' a quand' ha-
ve - a A quand' a quand- do Q quand' a quand' ha- ve - a
u- na vi- ci- na ch'er' a ve- de- re la - - stel- la Di'
a- na, tu tu la ve- de- vi tu tu li par- la-


16
17
18
vi be- a- to te, se la ba- scia- vi tu tu la ve- de- vi tu tu
19
20
21
li par- la- vi be- a- to te se la ba- scia- vi tu.

A. Willaertt / Edited for voice & lute Sean Smith, 2019




Vec- chie le- tro se, vec- chie le- tro- se non va- le- te nien-
te, vec- chie le- tro se, vec- chie le- tro- se non va- le- te nien-
te, se non a far l'a- guai- to se non a far l'a- guai- to per la chiaz- za,
se non a far l'a- guai to per la chiaz - za, per la chiaz- - za, ti- ra


Ma- don- na io non lo so per- che lo sa- i Ma- don- na io non lo
so per- che lo sa- i, Che me ti mo- stri in tut- to Che me ti mo- stri in tut-
to scor- ruc- cia- - ta, che me ti mo- stri in tut- to Che me ti mo- stri in tut-
to scor- ruc- chi - ta, Per- che sei co- si in gra- ta, se sai per ti son

13 14 15

cie- co, do- lor do- lor do- lor sta sem- pre me- - -

16 17 18

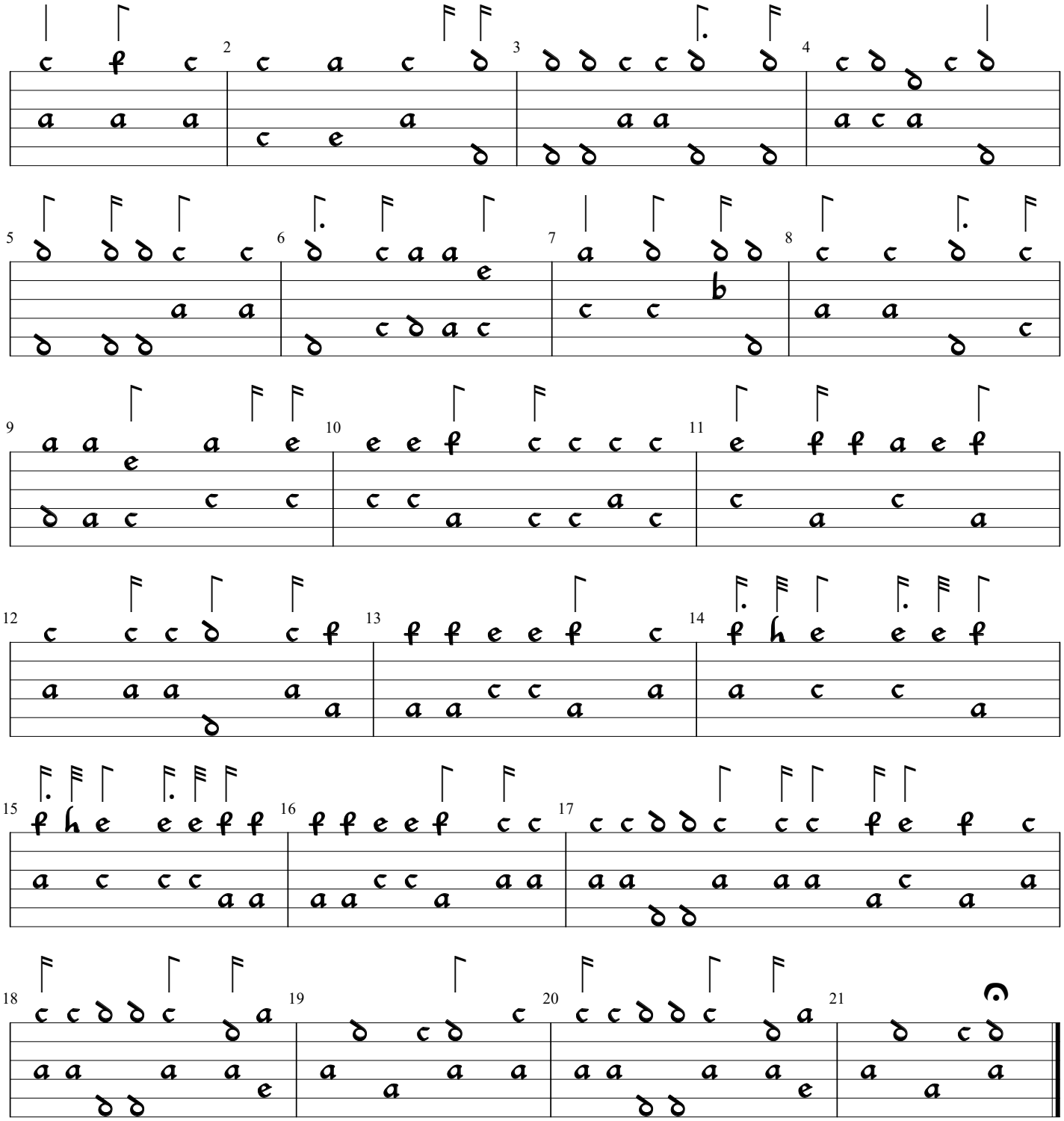
co, Per- che sei co- si in gra- ta, se sai per te son cie- co, do- lor

19 20 21

do- lor do- lor sta sem- pre me- - - co.

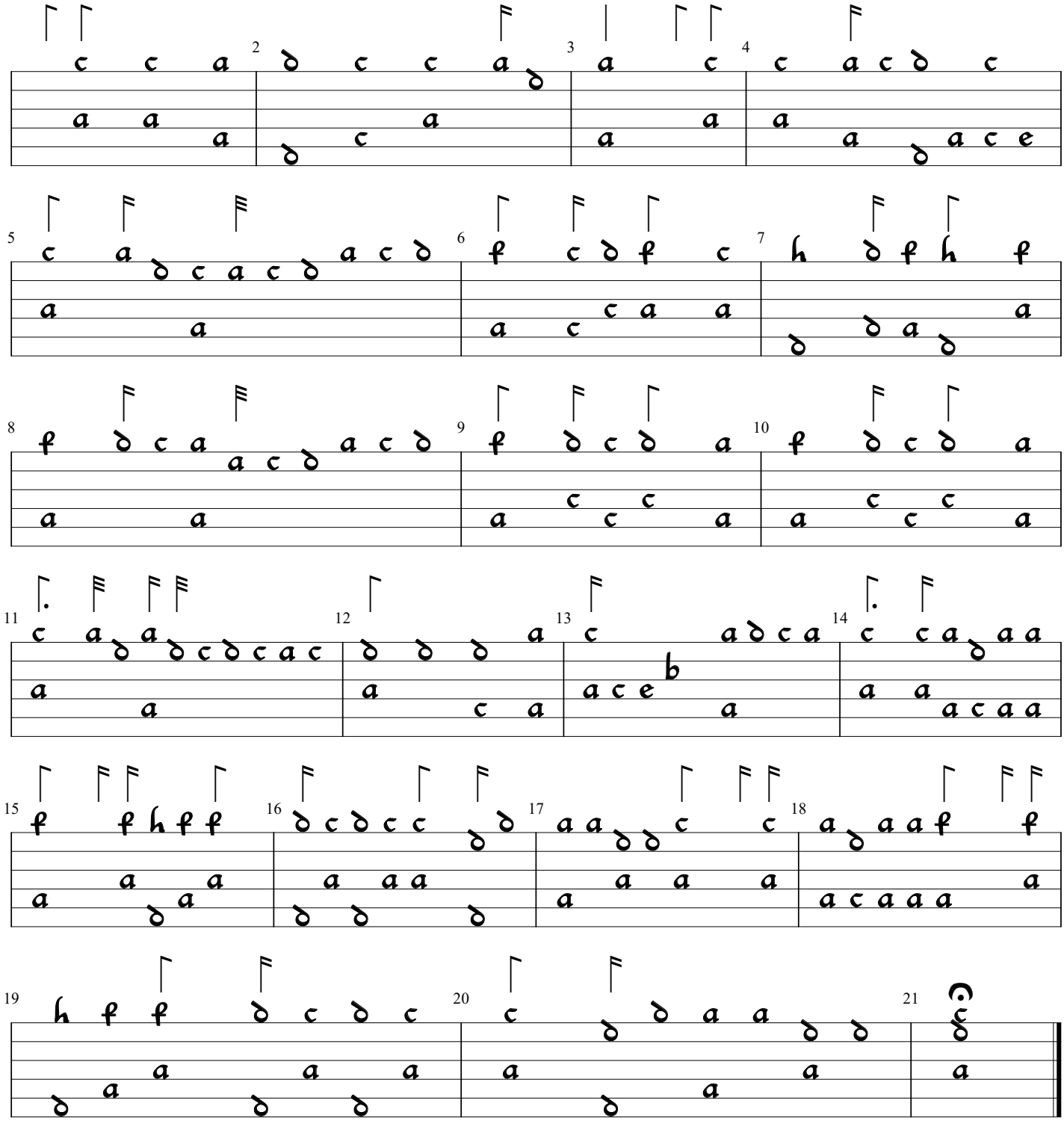
Madonna mia fami bona offerta [cantus and bassus only]

A. Willaertt / G. Abondante Libro Secondo 1548, G2v



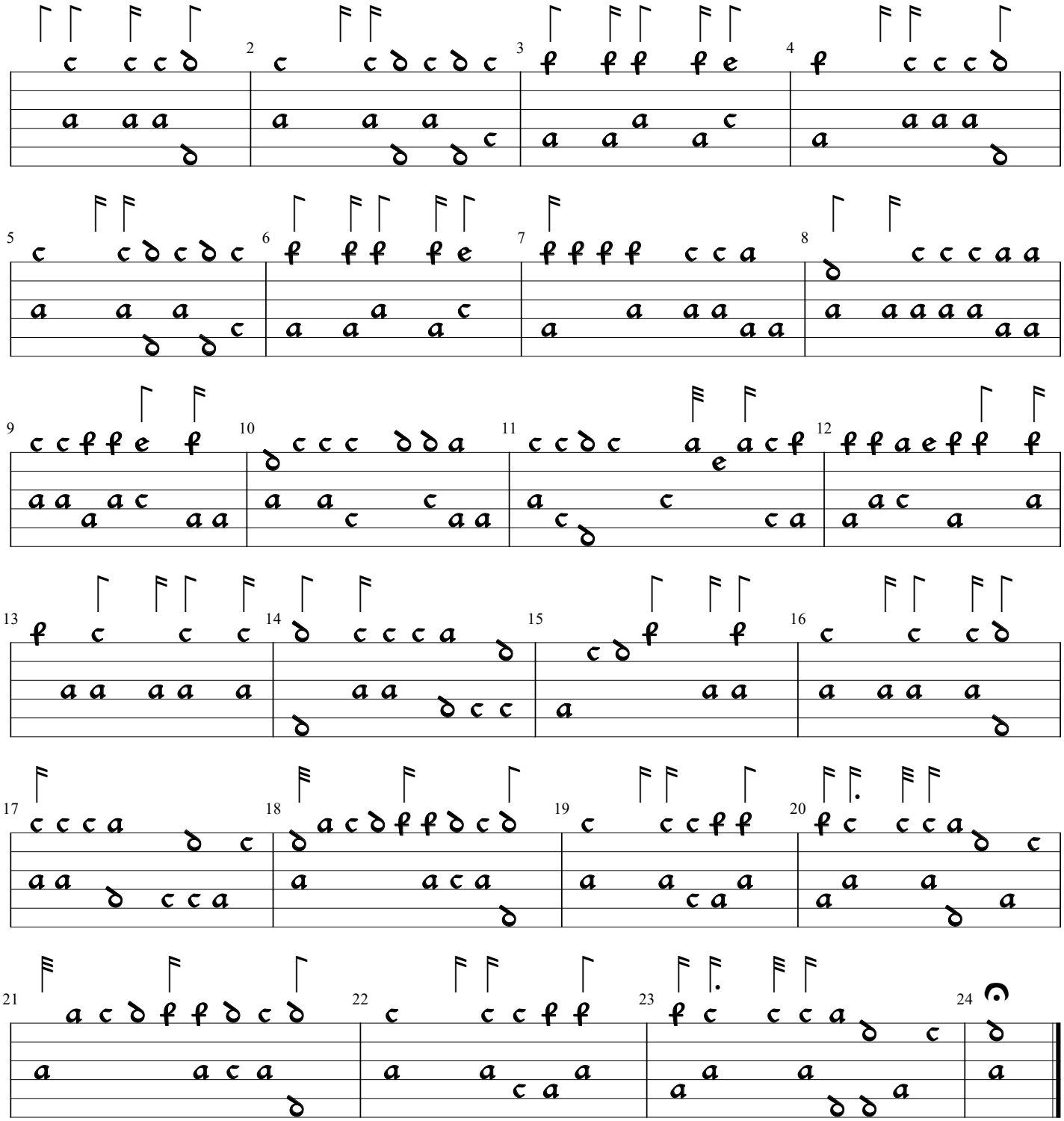
A quando a quando havea [cantus and bassus only]

A. Willaertt / G. Abondante Libro Secondo 1548, G3



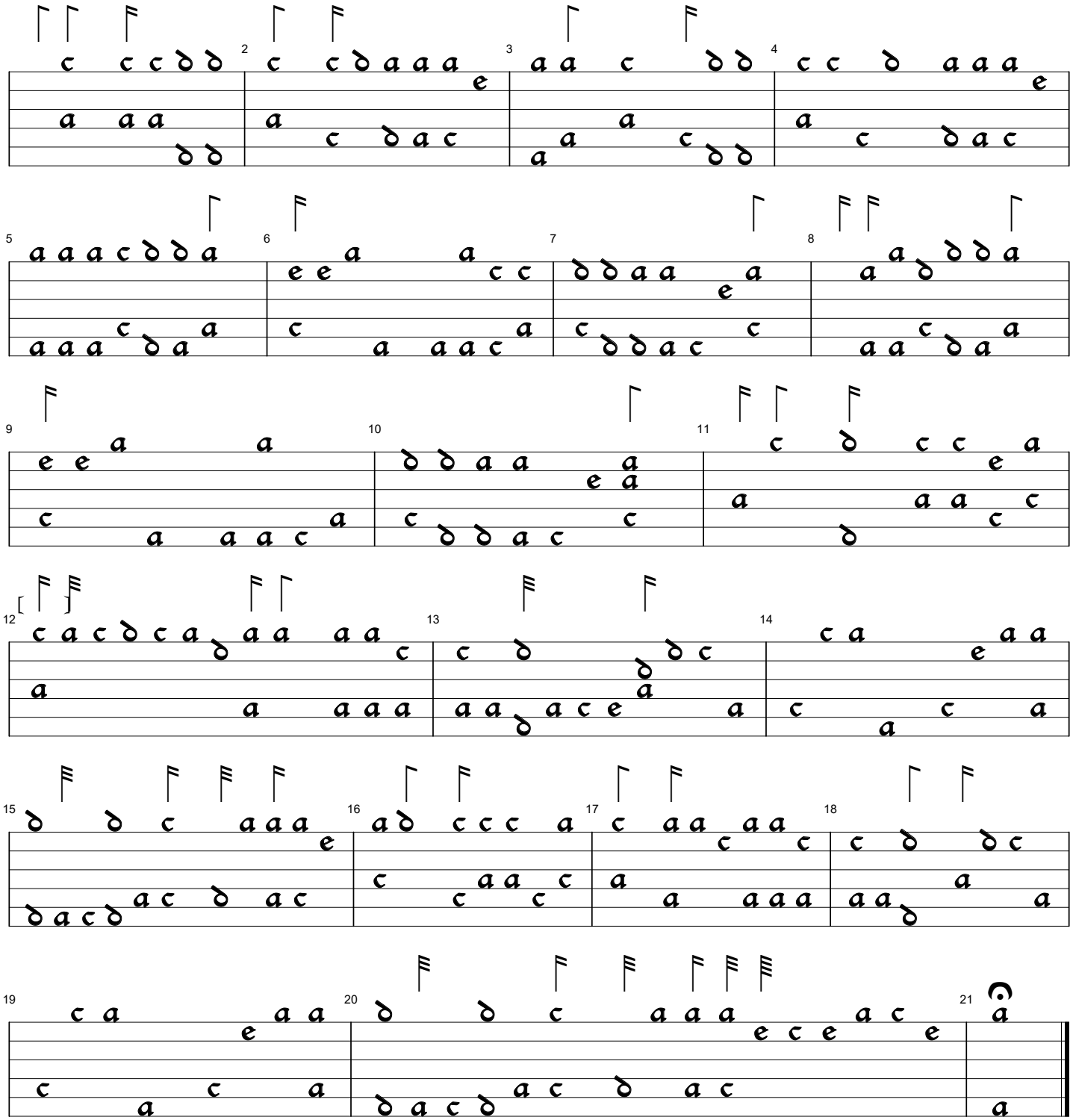
Vechie retrose [cantus and bassus only]

A. Willaertt / G. Abondante Libro Secondo 1548, G3v



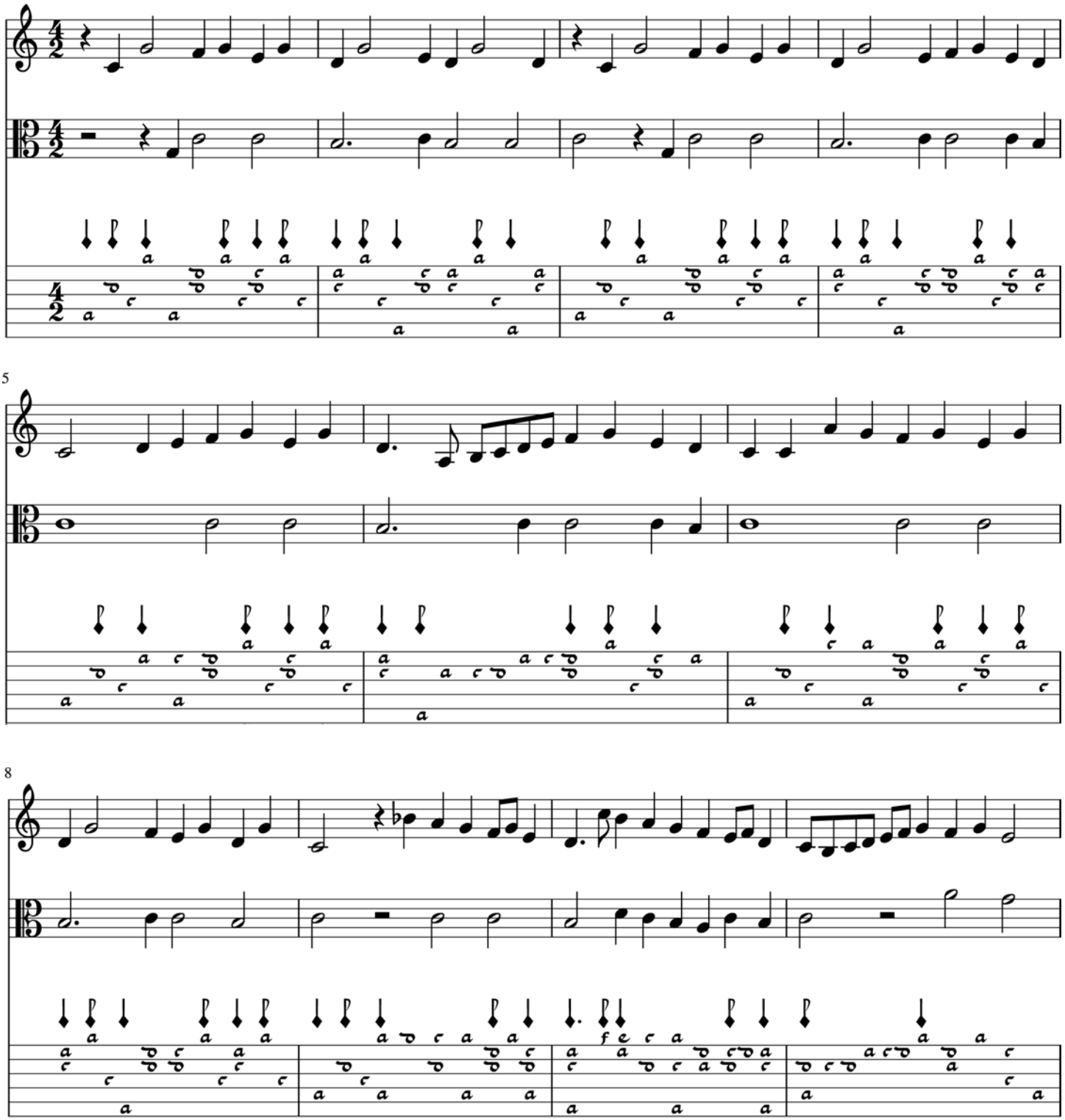
Madonna io non lo so perche lo fai [cantus and bassus only]

A. Willeart / J. Abondante, Libro Secondo, 1548, G45



Dump philli [Arthur's Dump]
Score

Marsh MS Z.3.2.13 pp. 426/2-428
Arranged by Peter Hallifax



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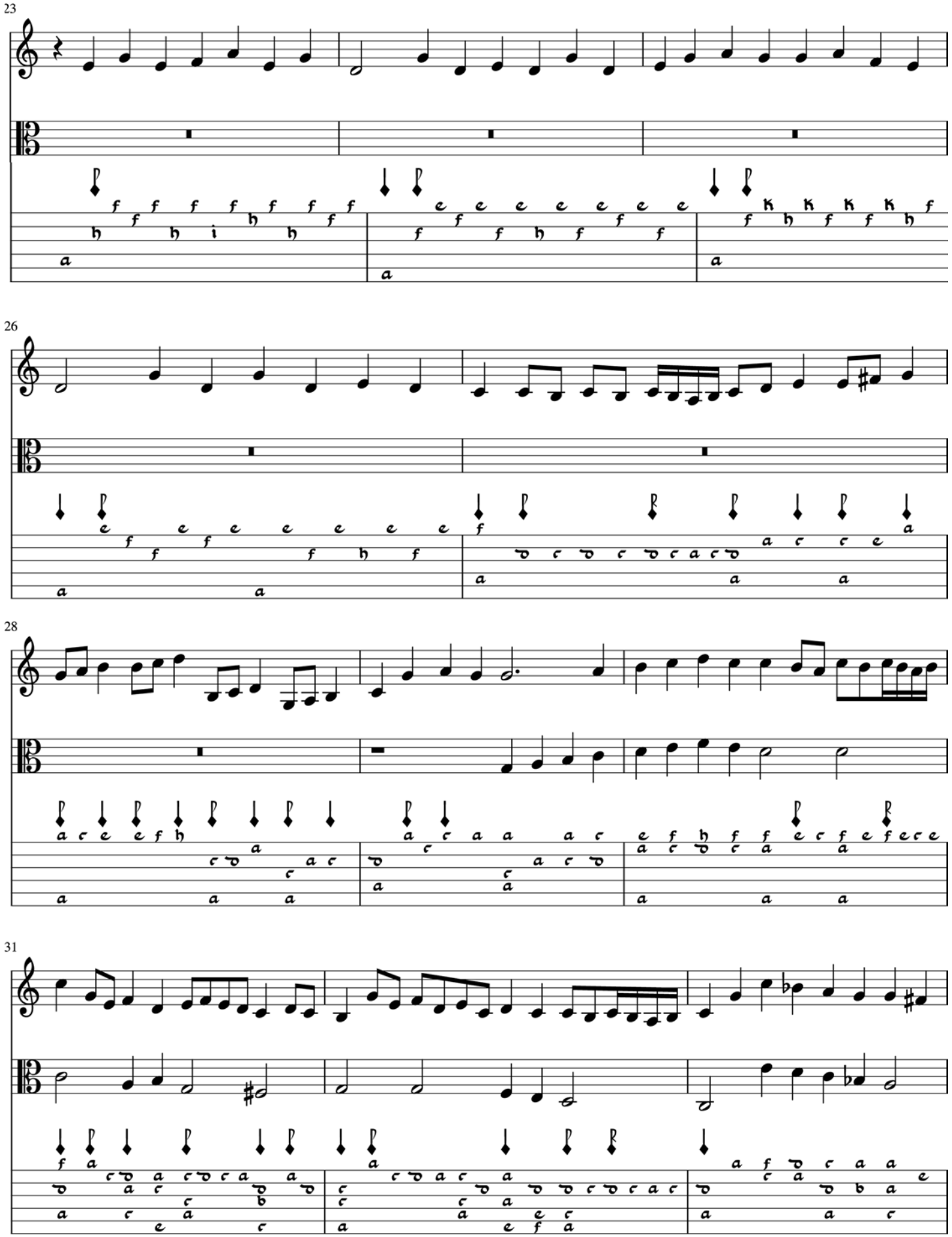
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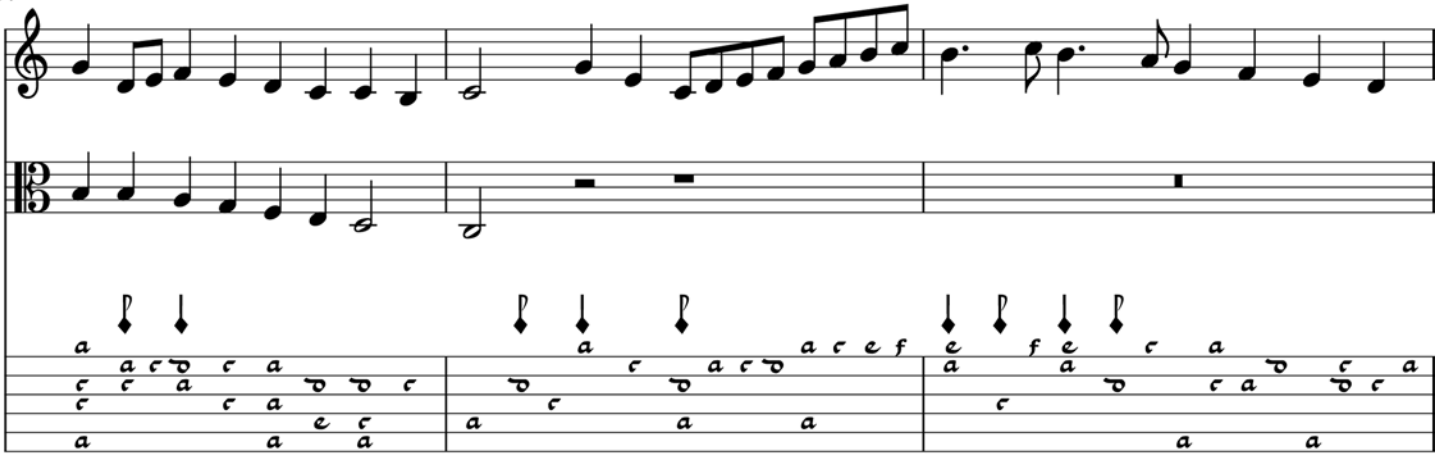

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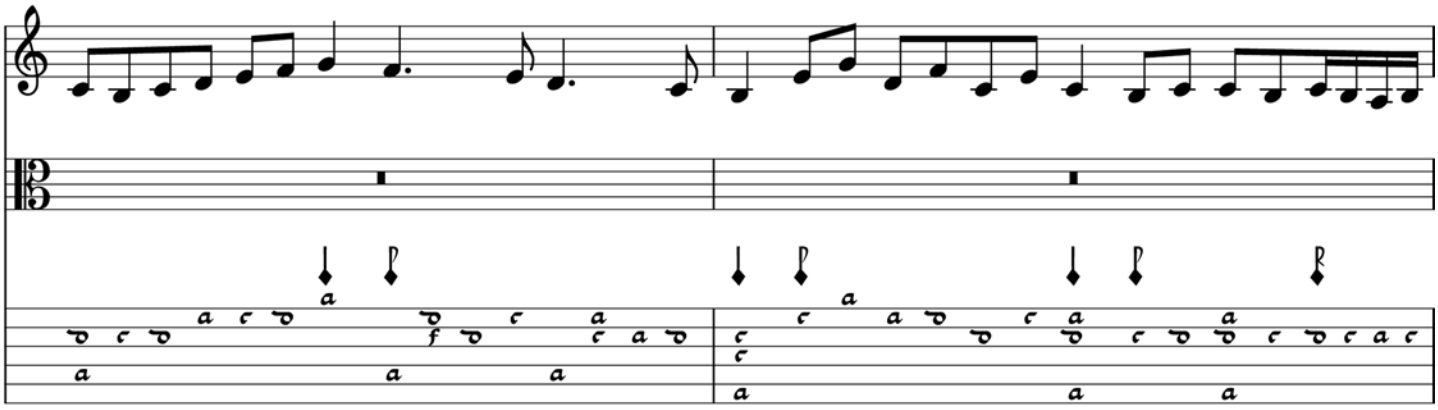

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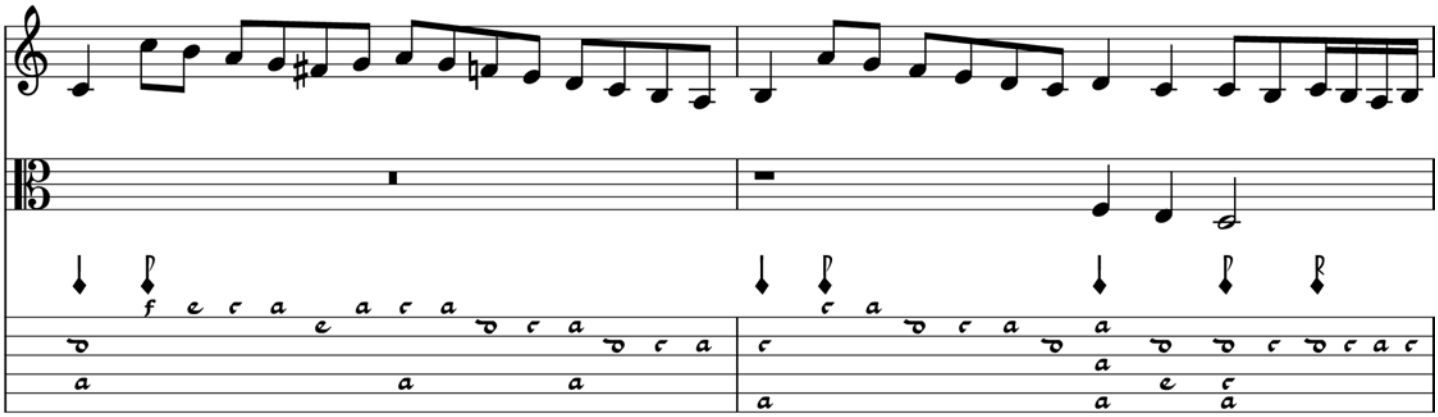

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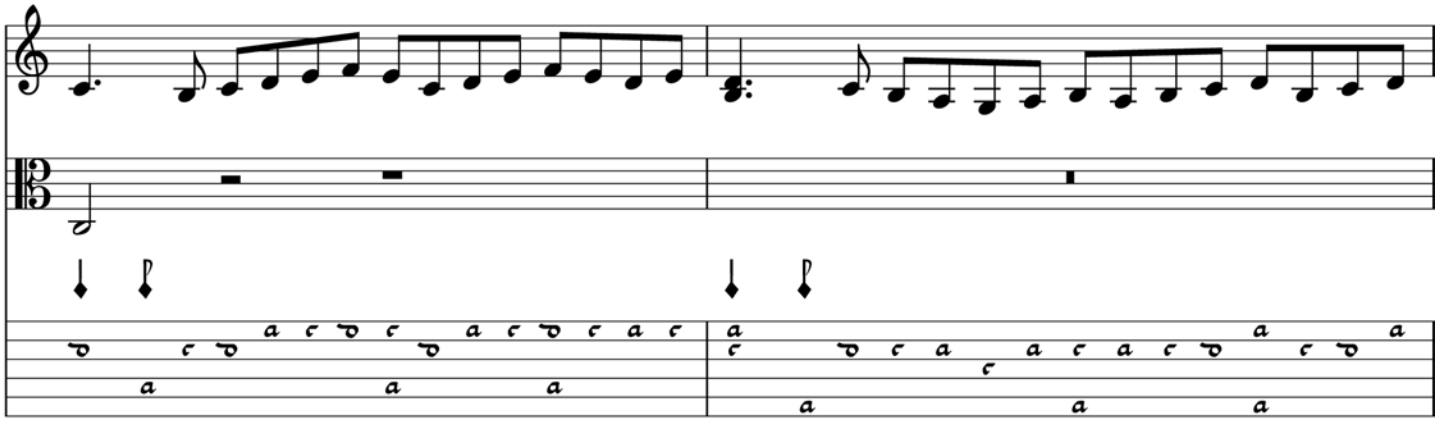

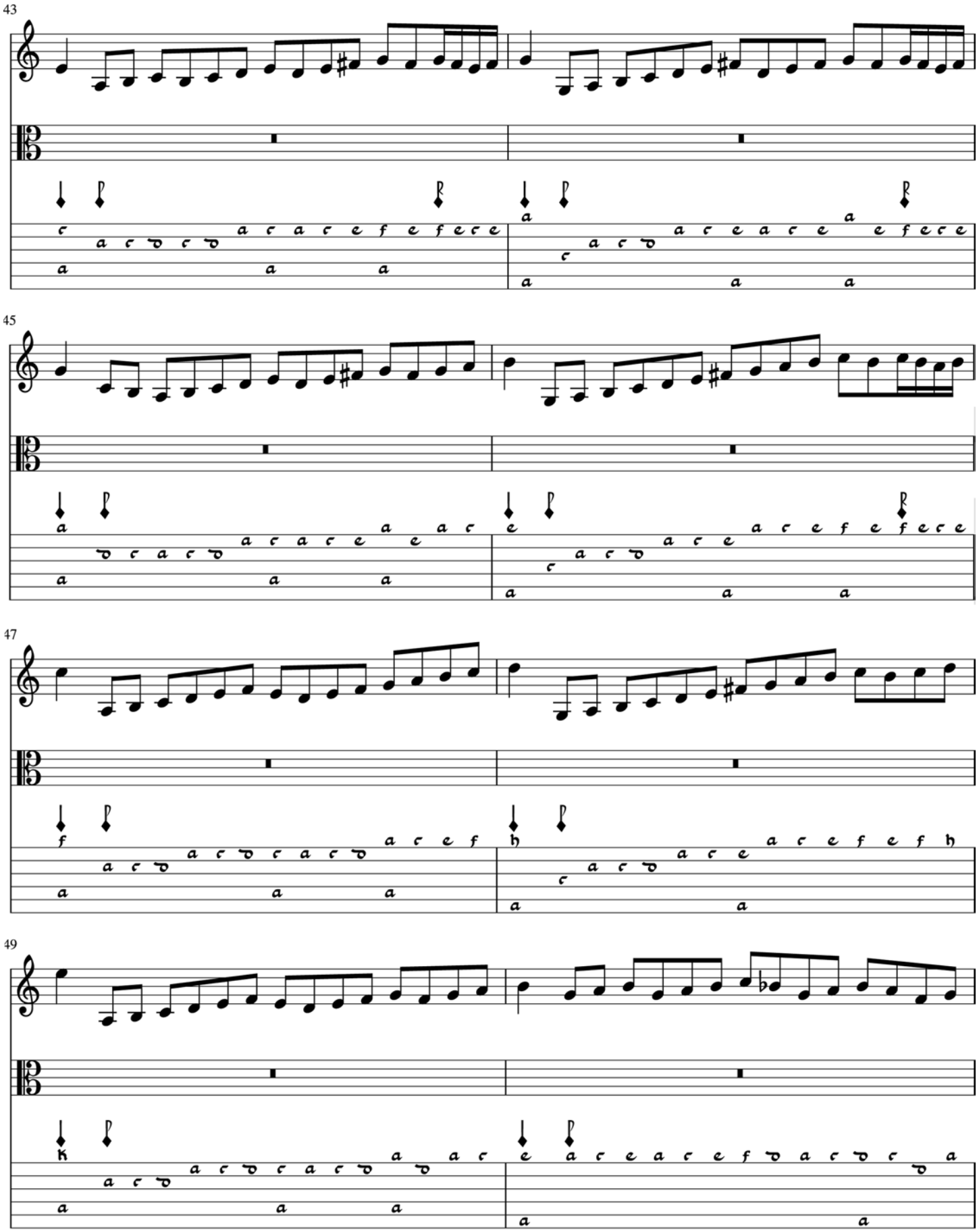
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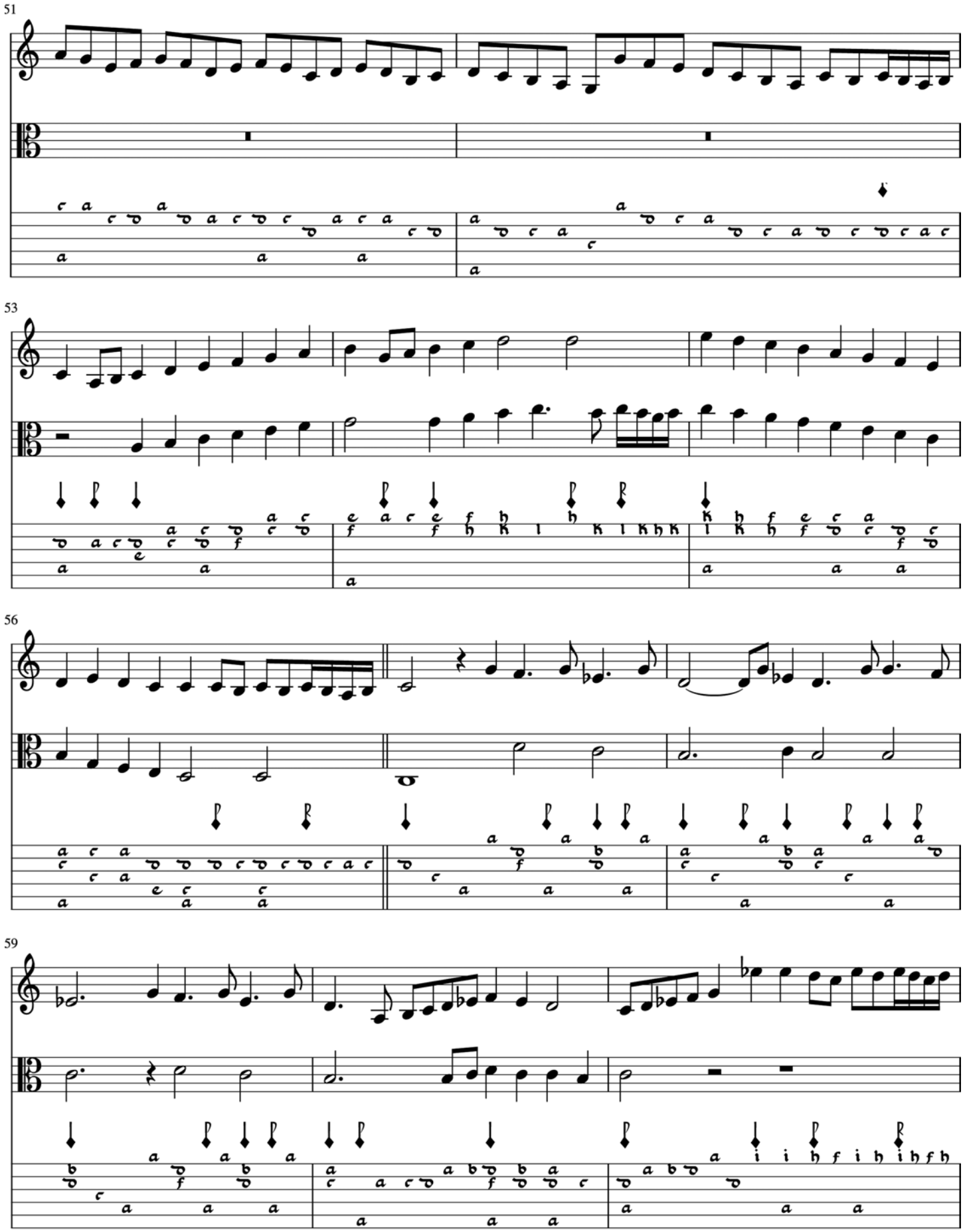
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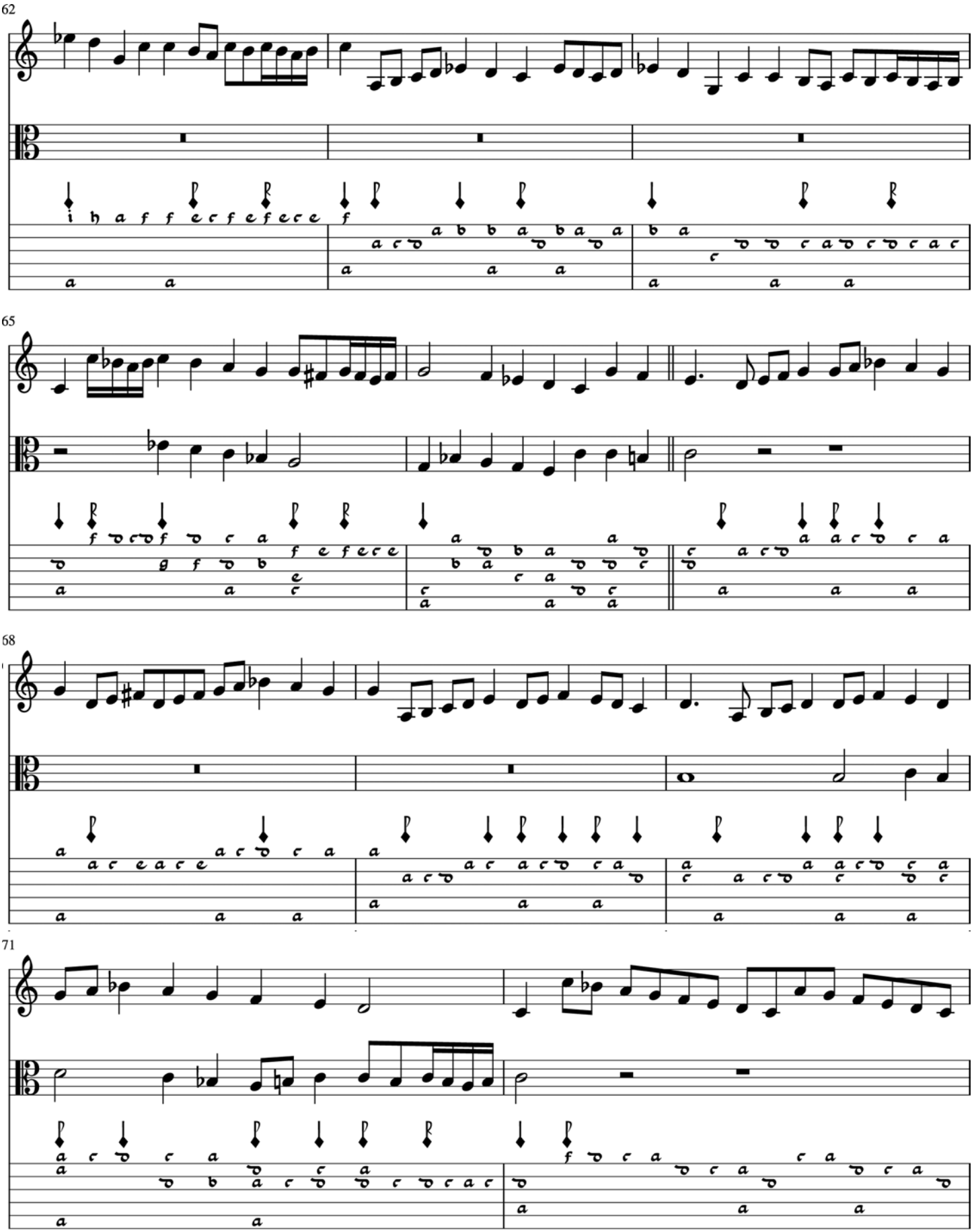
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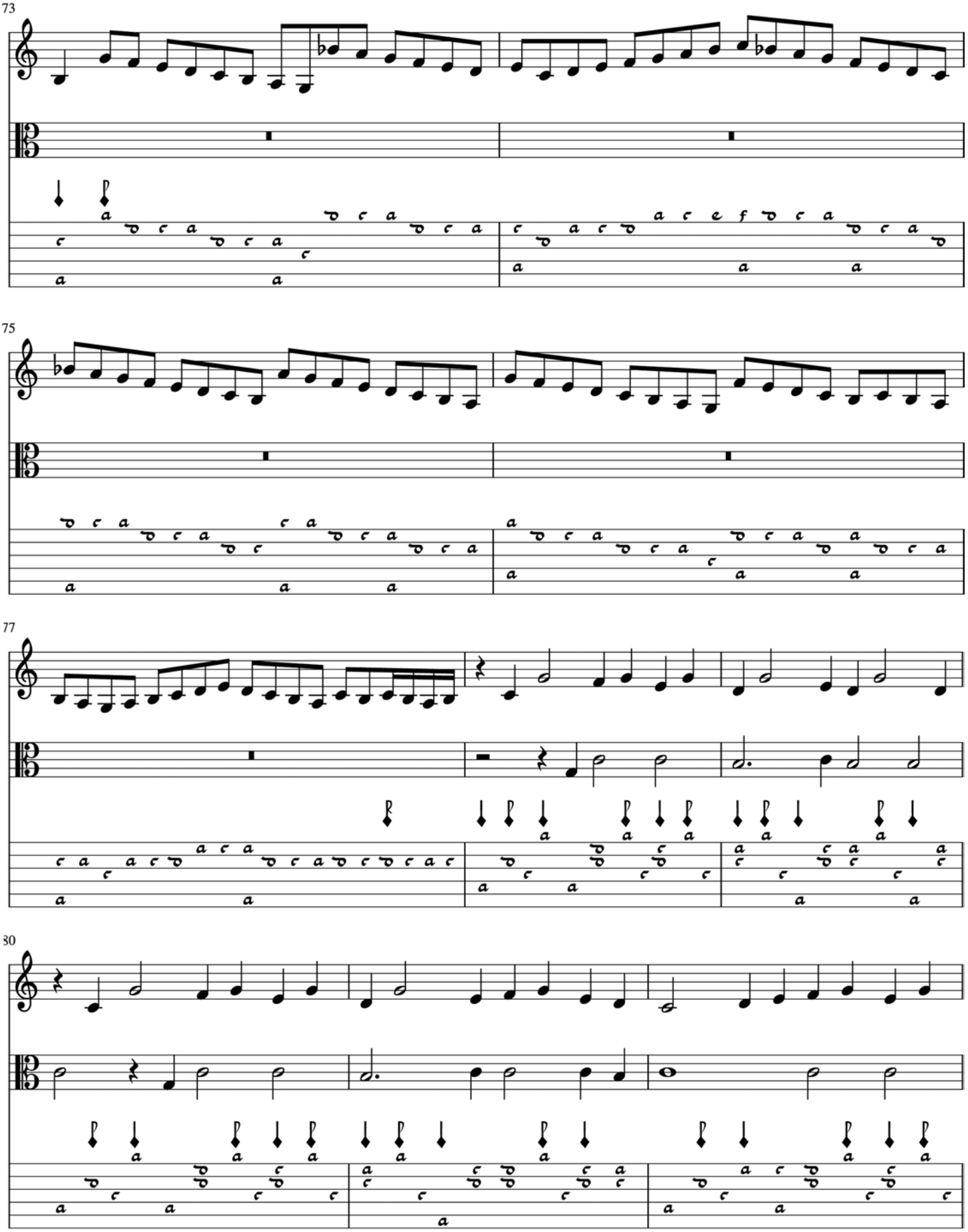
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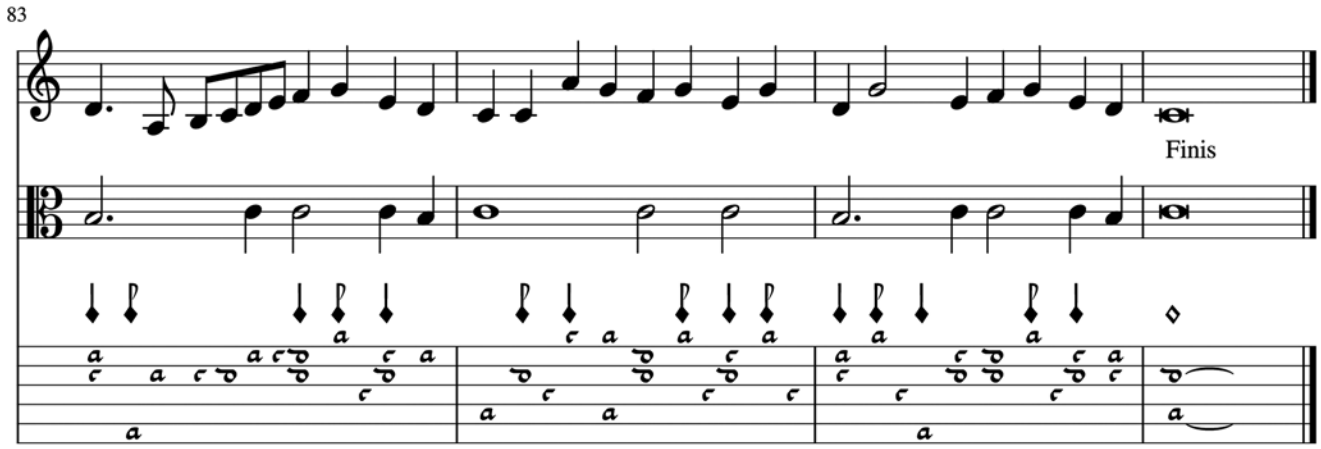
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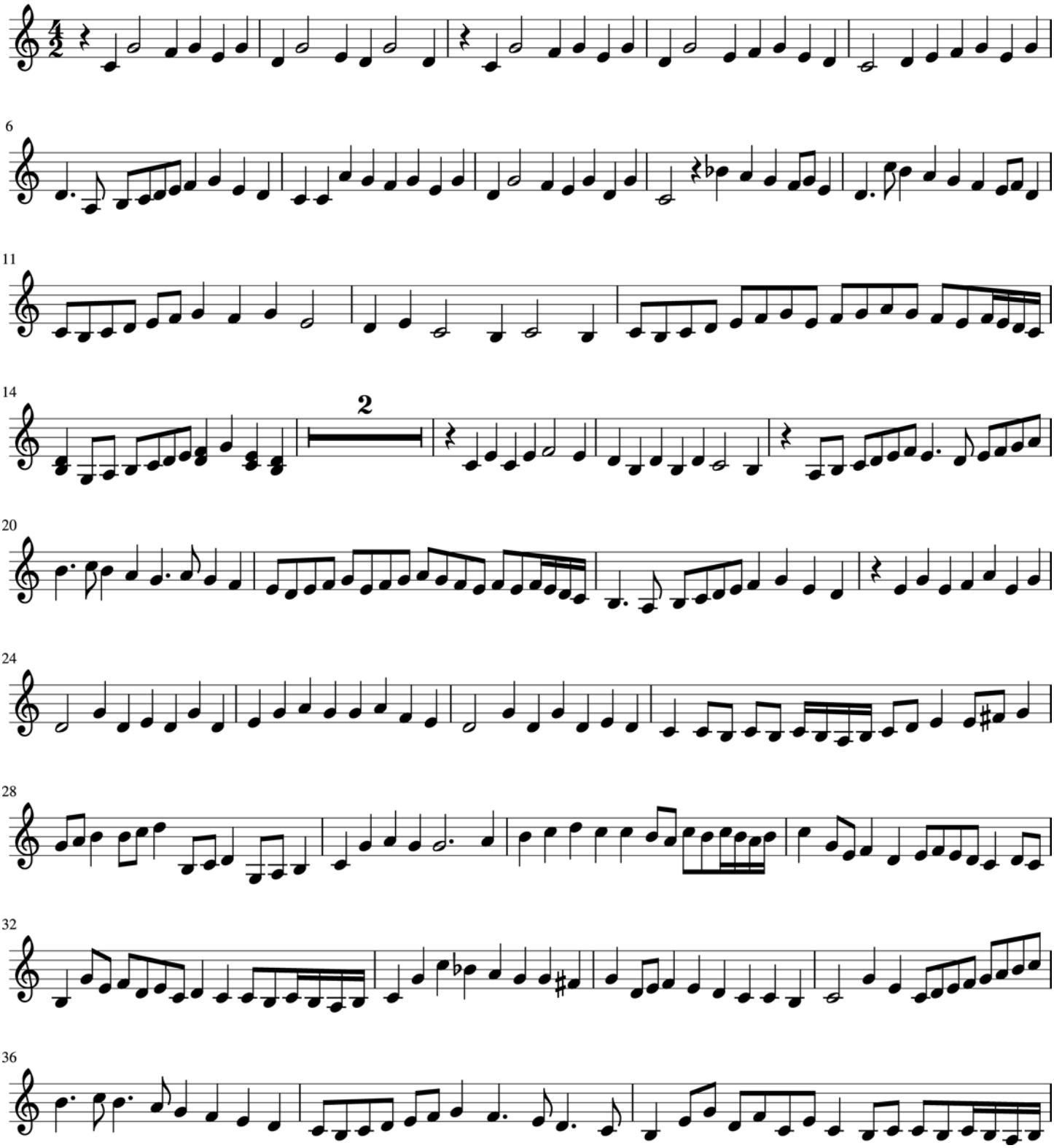
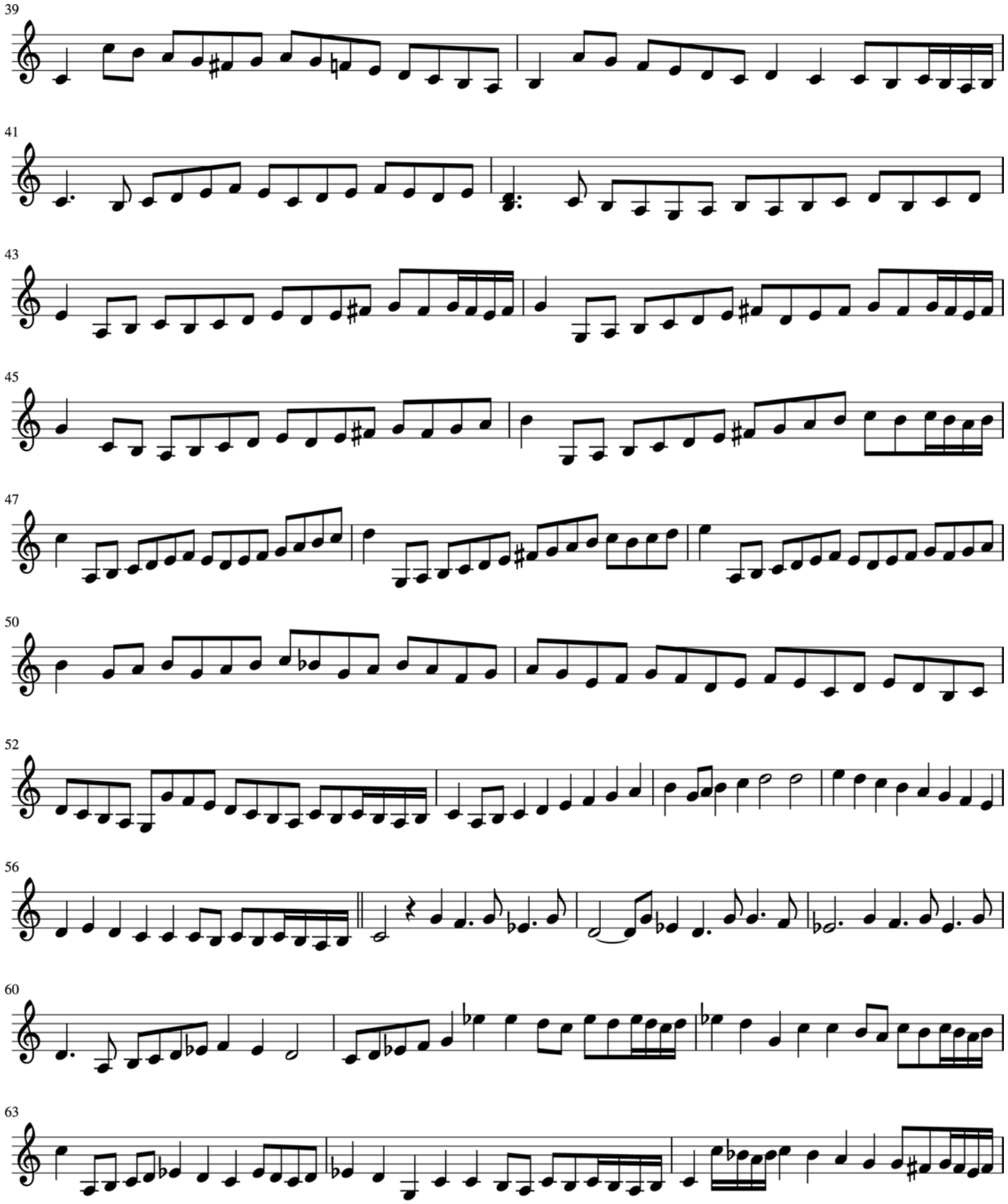
Dump philli [Arthur's Dump]
Treble Part

Marsh MS Z.3.2.13 pp. 426/2-428
Arranged by Peter Hallifax

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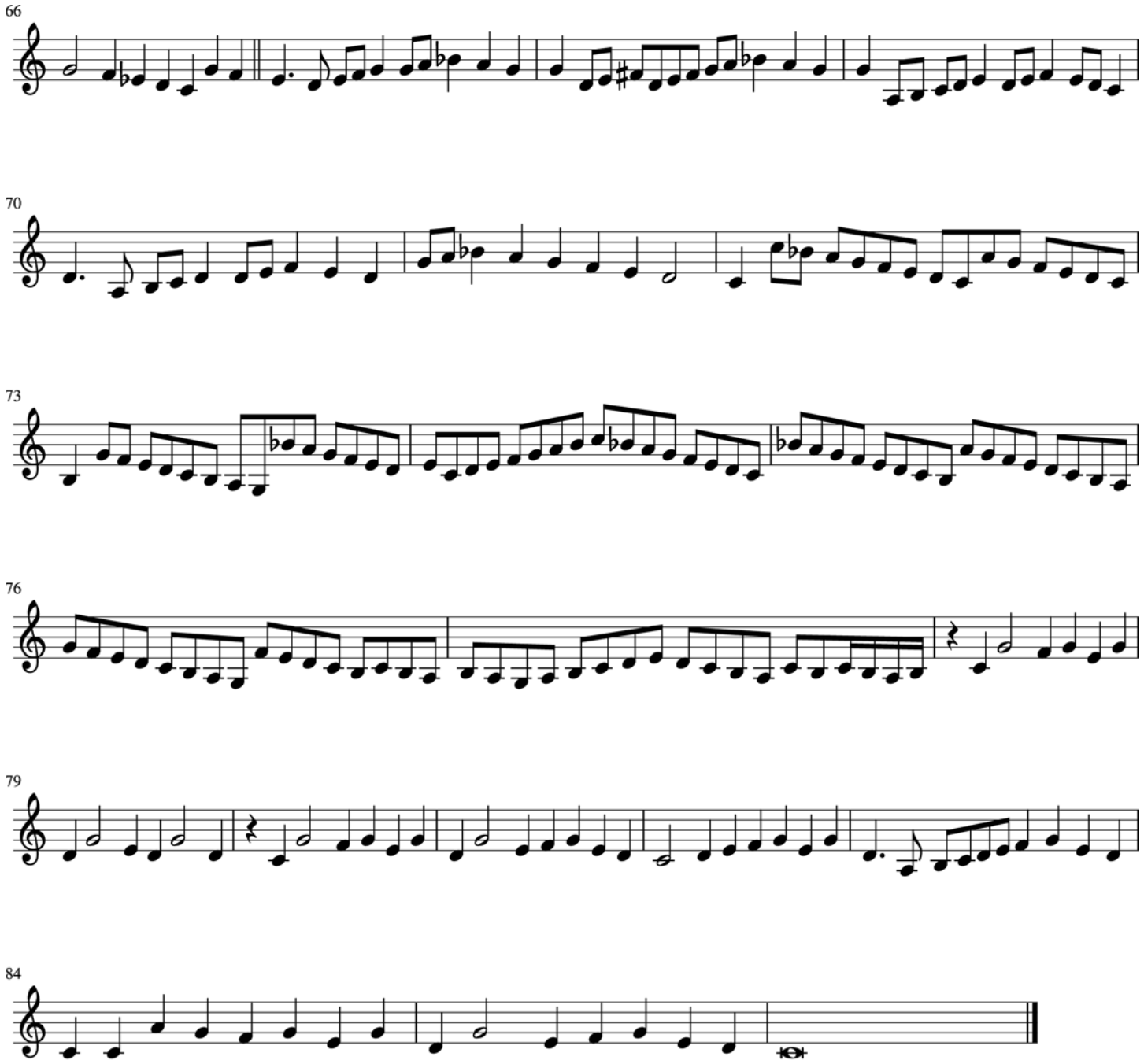
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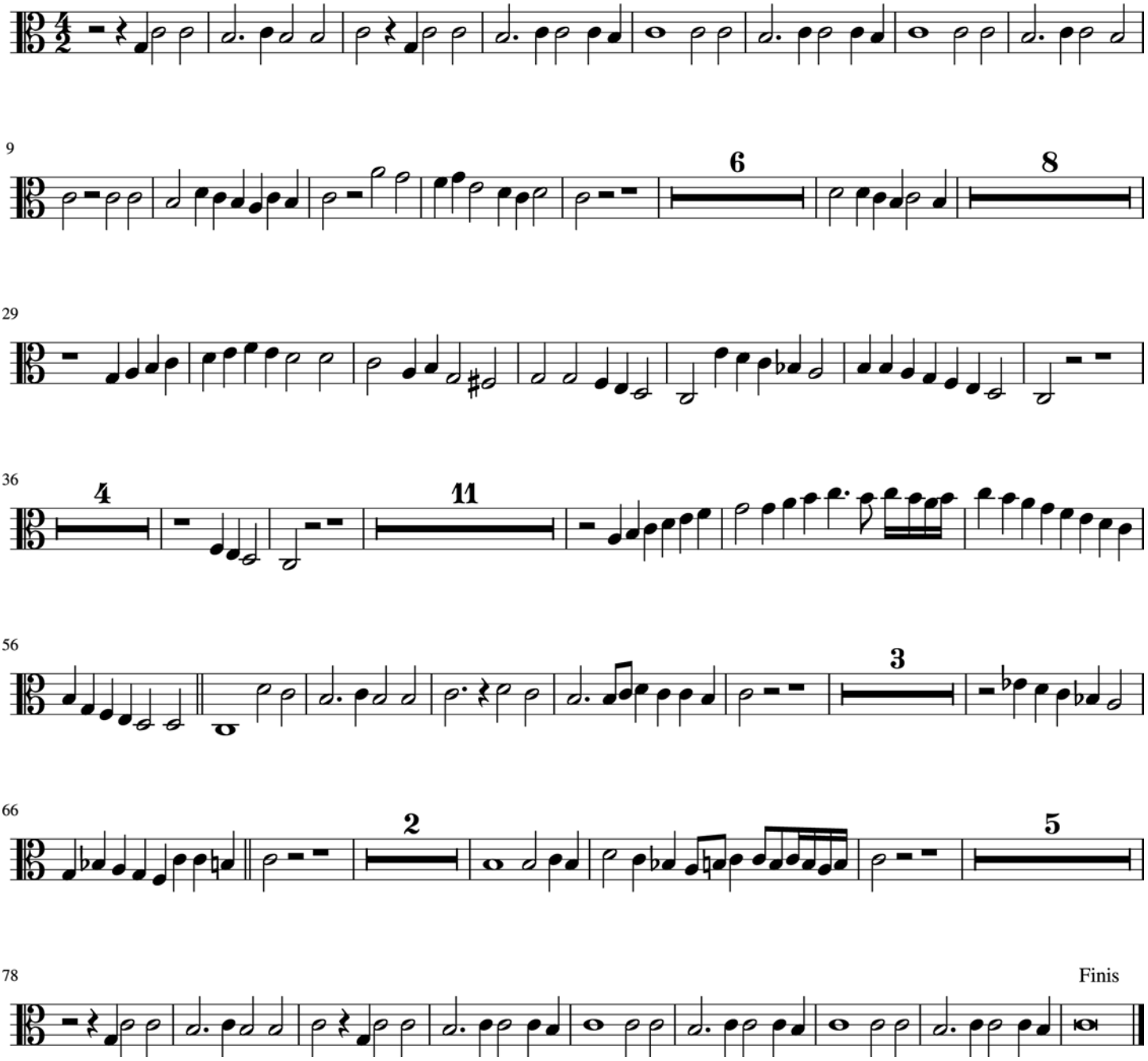
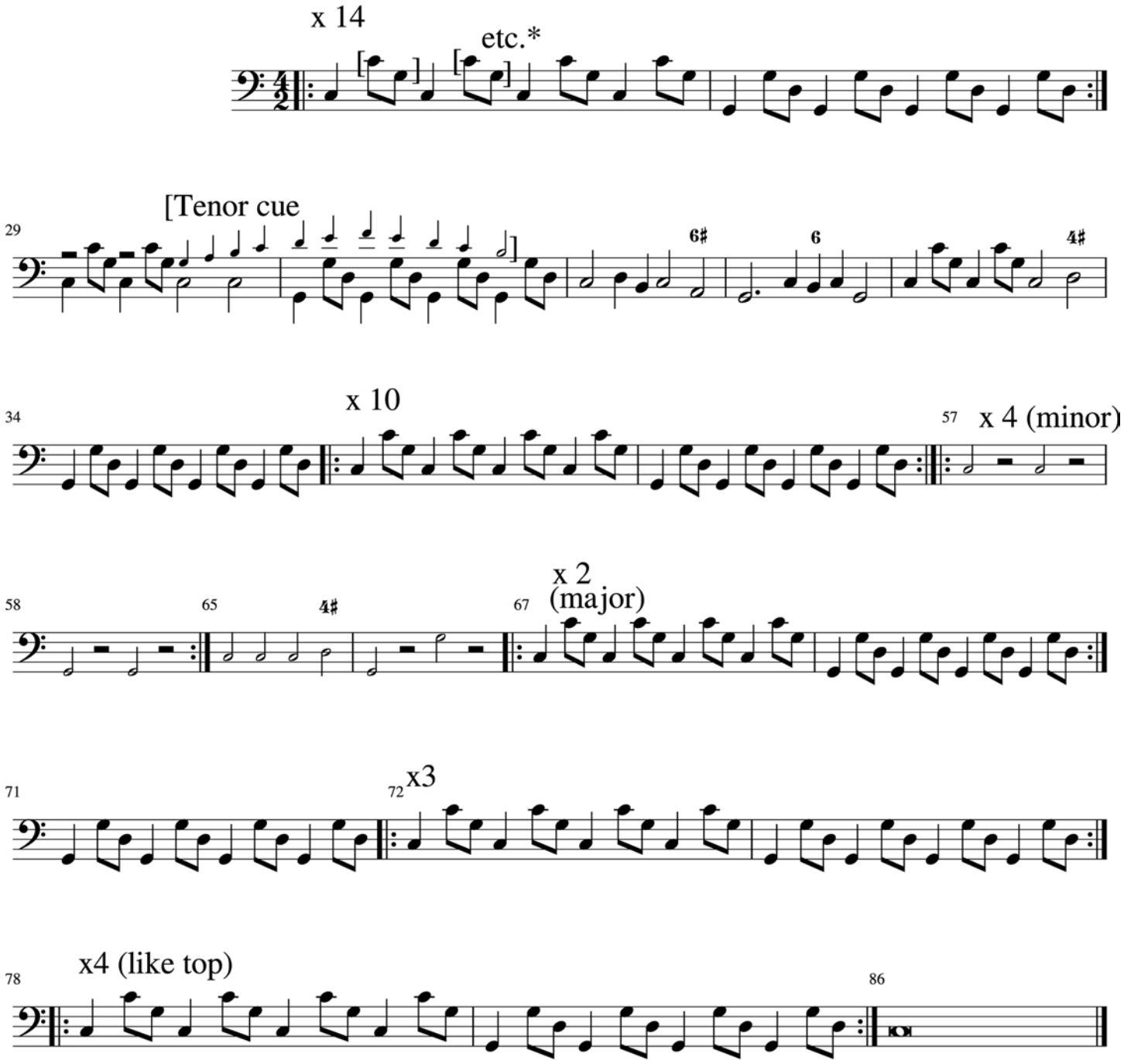
Dump philli [Arthur's Dump]
Viol Part

Marsh MS Z.3.2.13 pp. 426/2-428
Arranged by Peter Hallifax



Dump philli [Arthur's Dump]
Consort Bass Part

Marsh MS Z.3.2.13 pp. 426/2-428
Arranged by Peter Hallifax

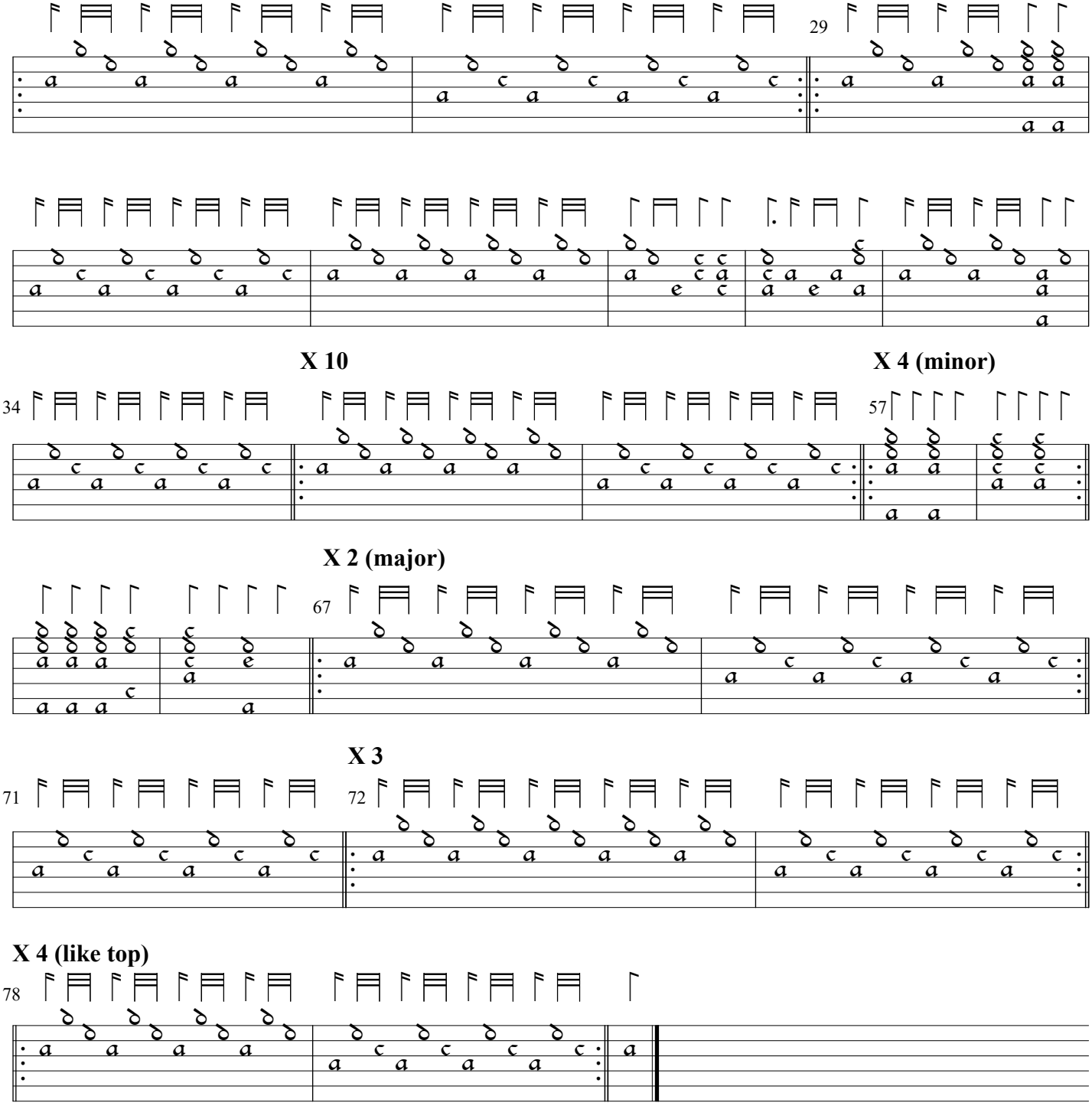


***Eighth notes optional**

Dump philli [Arthur's Dump]
Bandora Part

Marsh MS Z.3.2.13 pp. 426/2-428
Arranged by Peter Hallifax

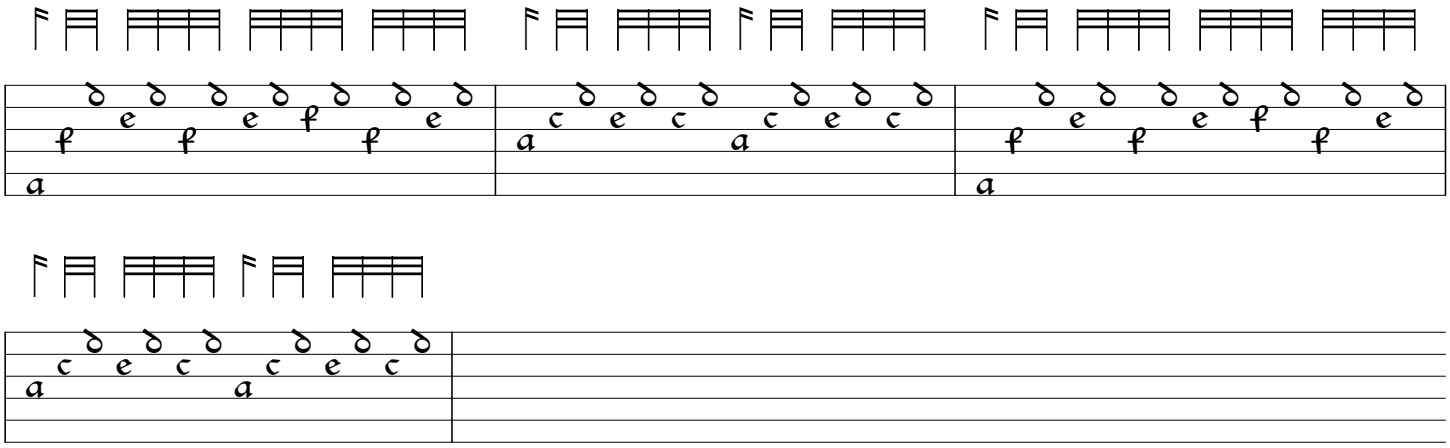
X 4 (minor) — Eighth notes optional



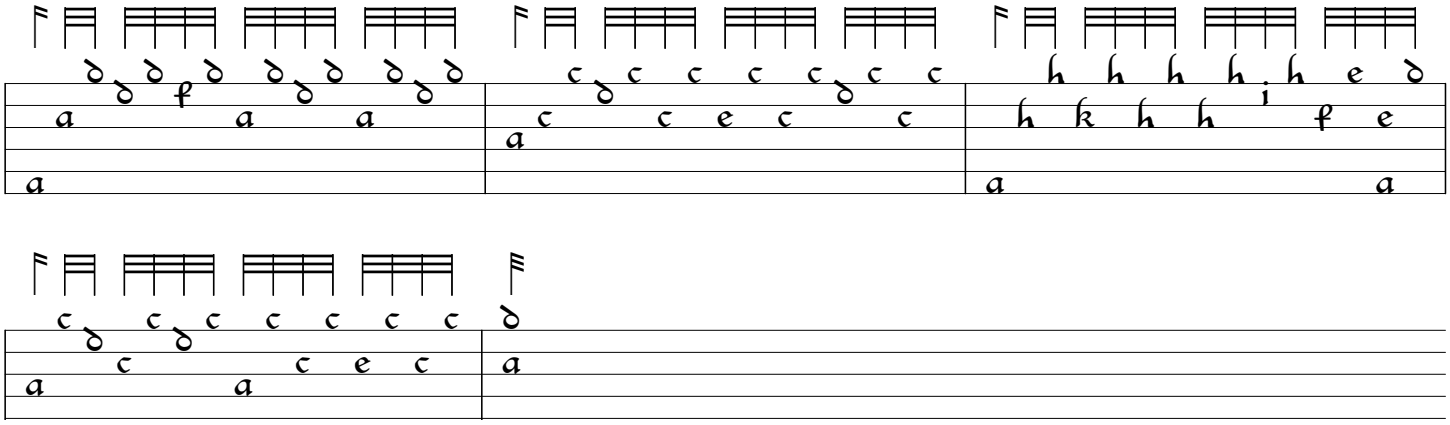
Dump philli [Arthur's Dump]
Optional Measure for Bandora

Marsh MS Z.3.2.13 pp. 426/2-428
Arranged by Nancy Carlin

Measure 15-18



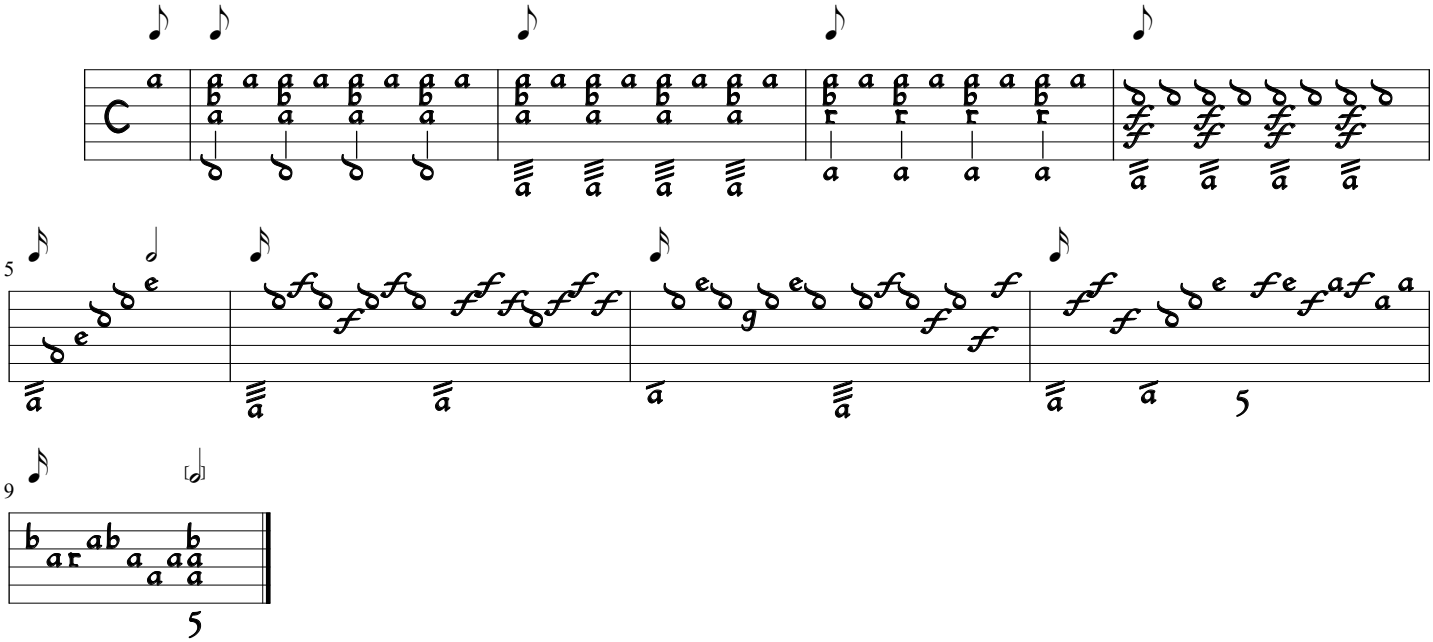
Measure 23-26



Weiss: The London Manuscript (Part 5)
Transcribed and Edited by Douglas Towne

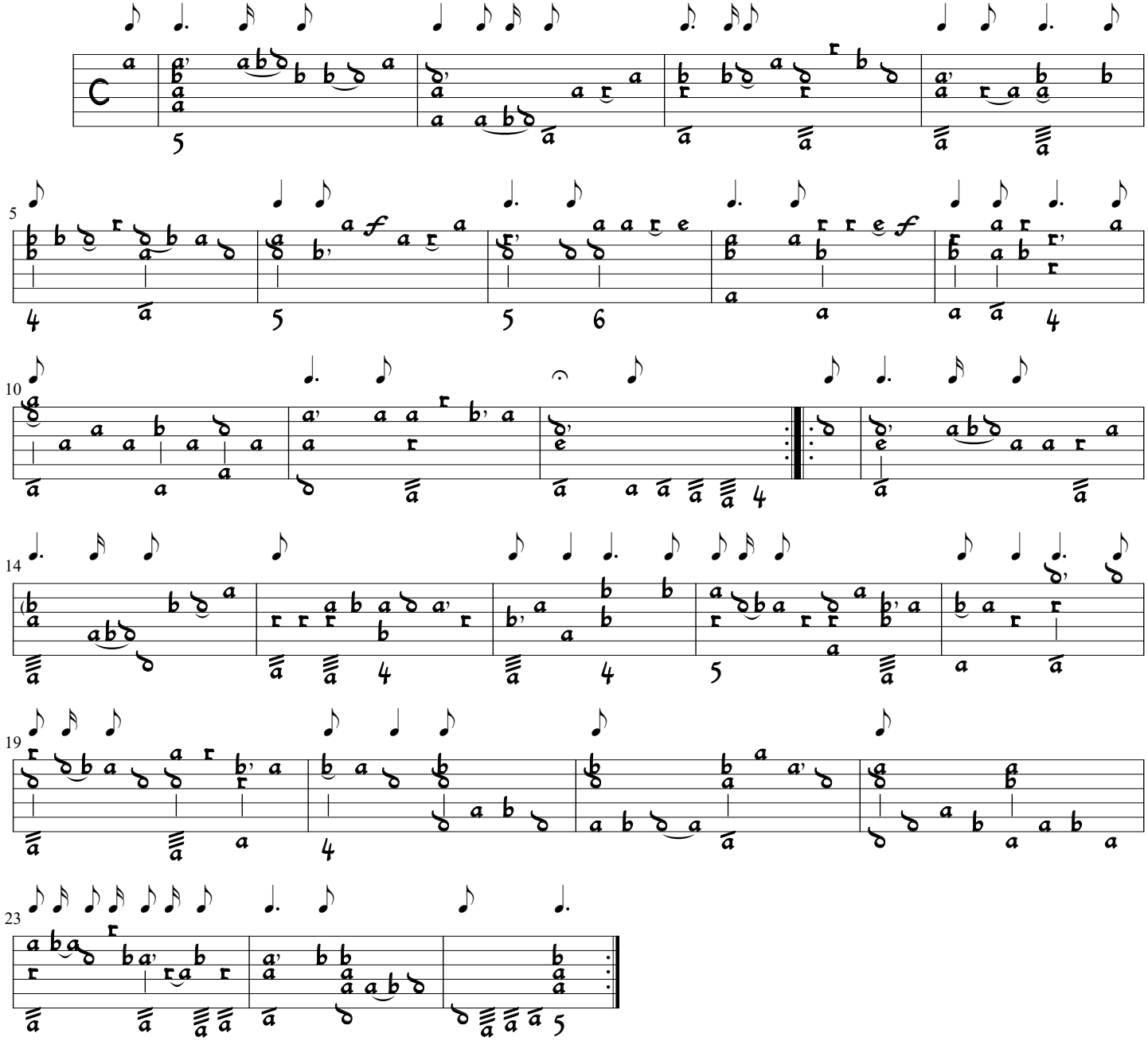
Divertimento à Solo
i. Prelude

S. L. Weiss
(Lbm 30387, f. 112v)



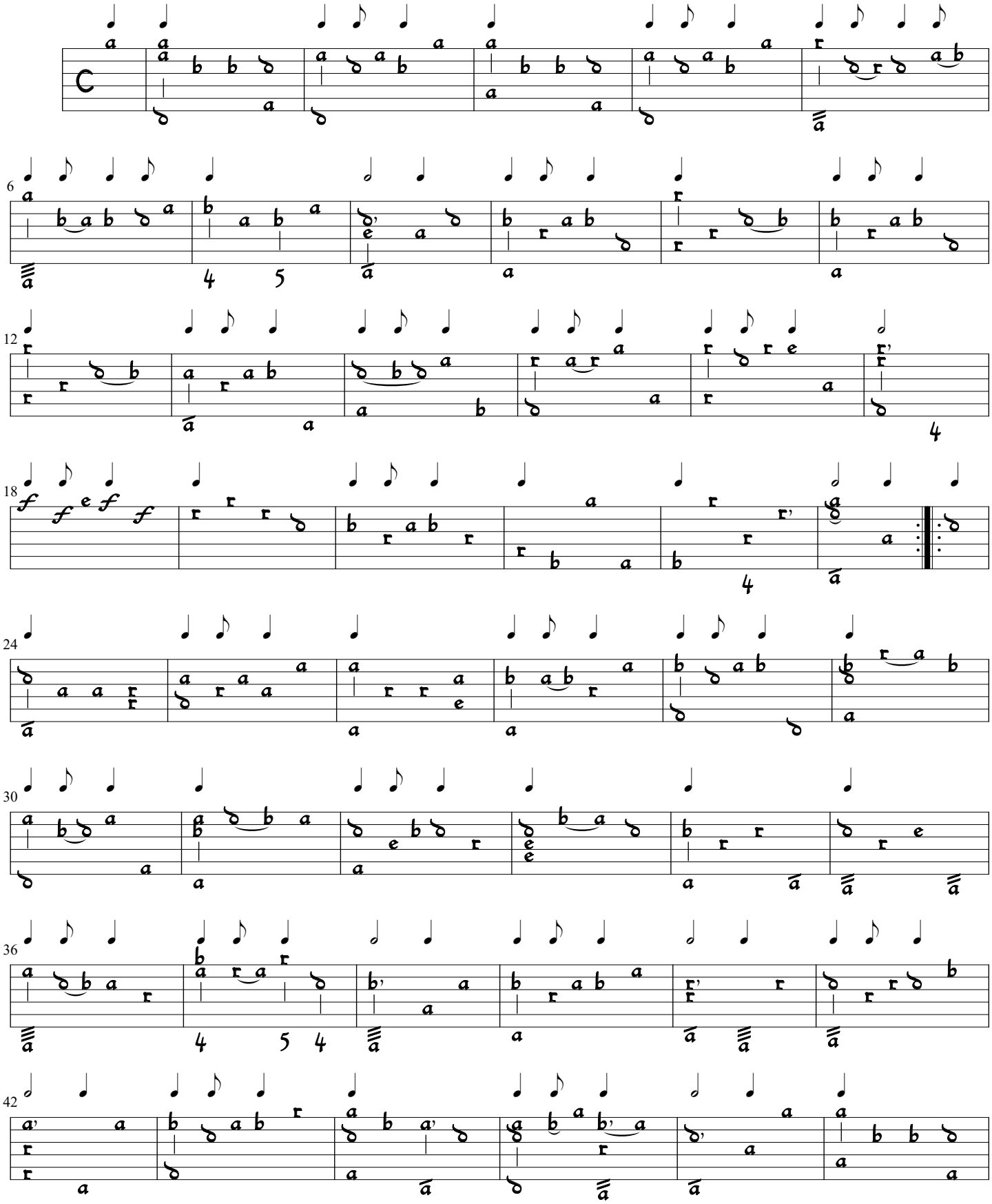
ii. Entrée

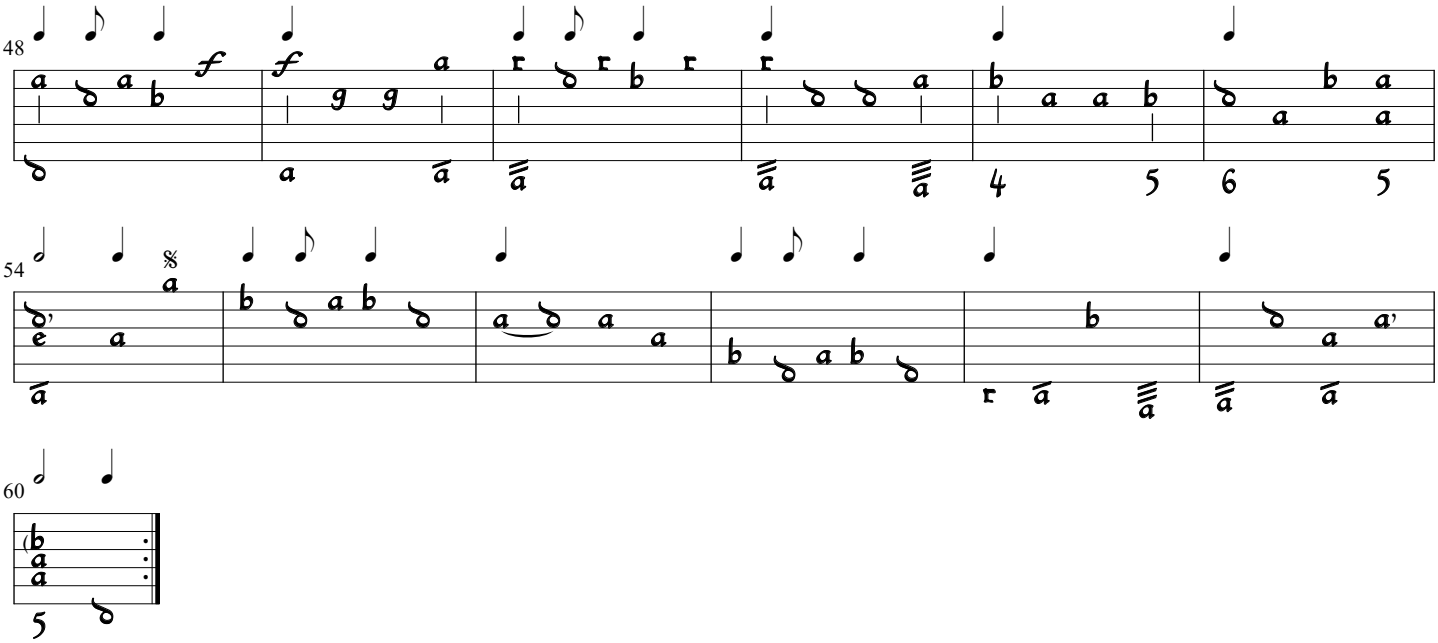
S. L. Weiss
(Lbm 30387, f. 113)



iii. Bourée

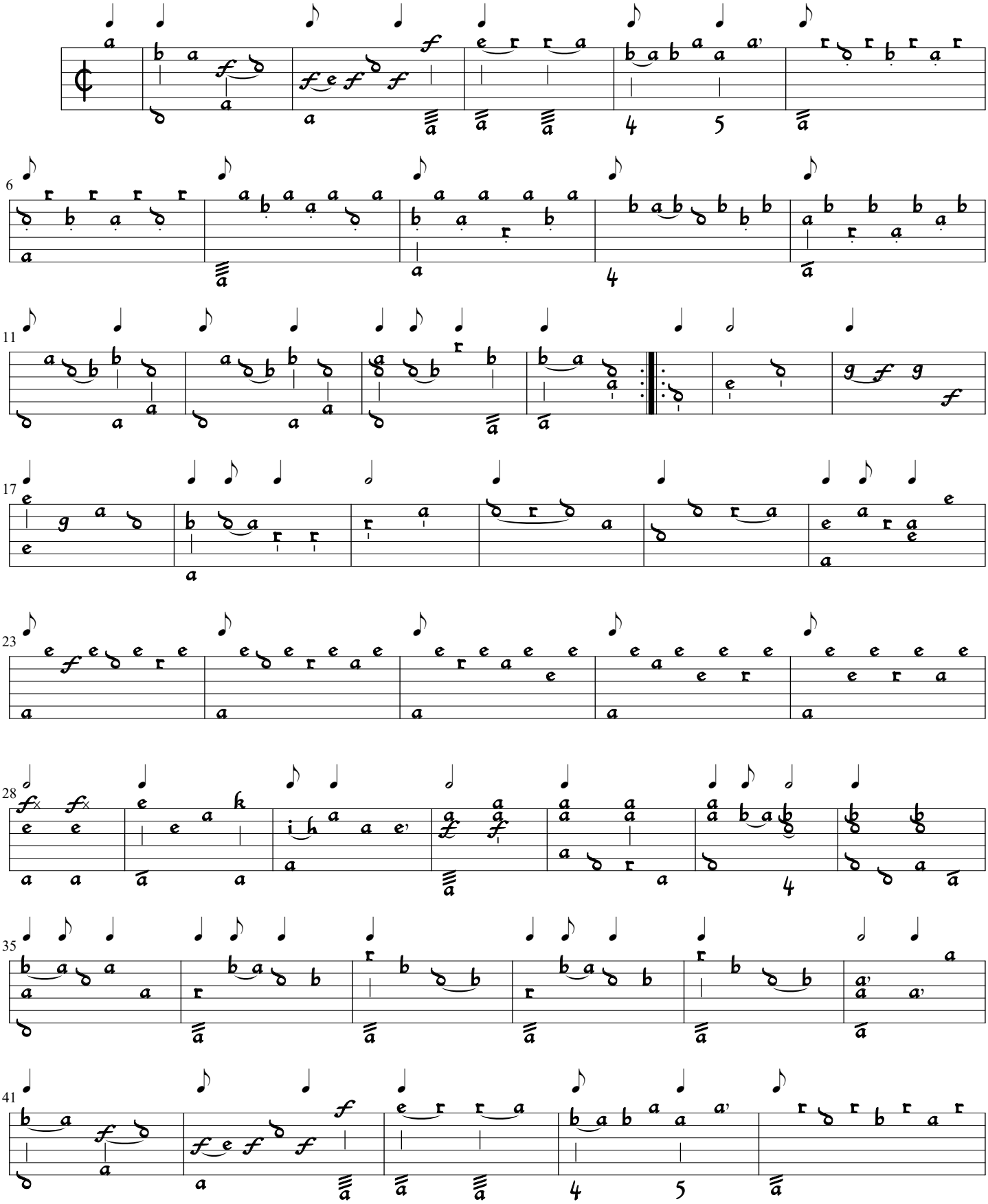
S. L. Weiss
(Lbm 30387, f. 113v - 114)

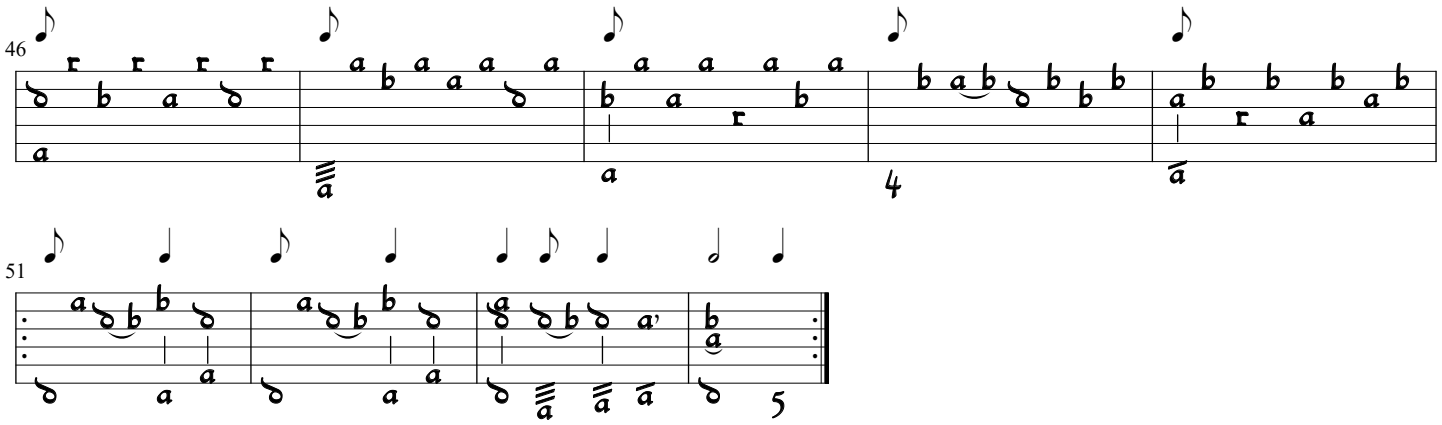




iv. Bourée

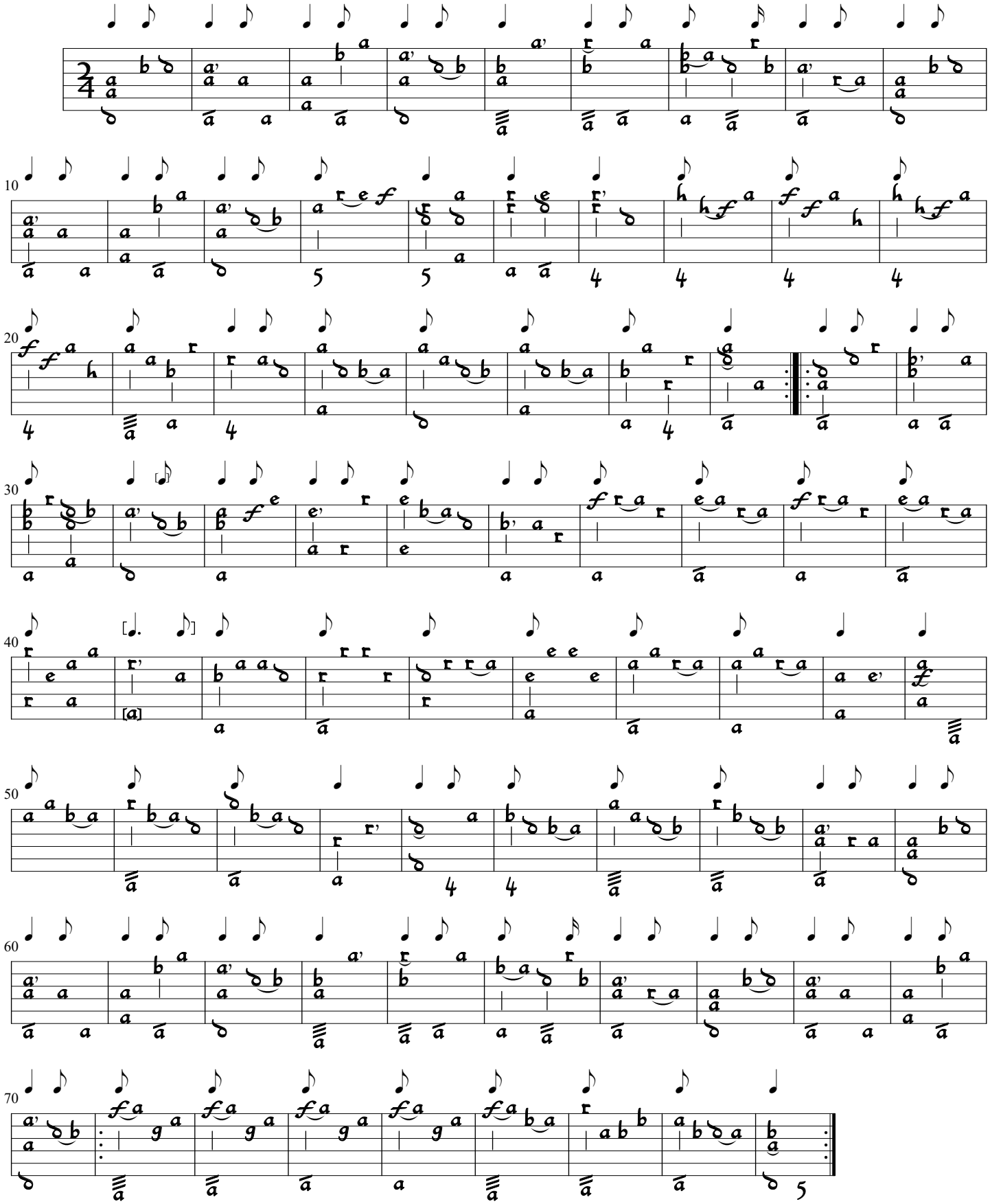
S. L. Weiss
(Lbm 30387, f. 114)




46
51

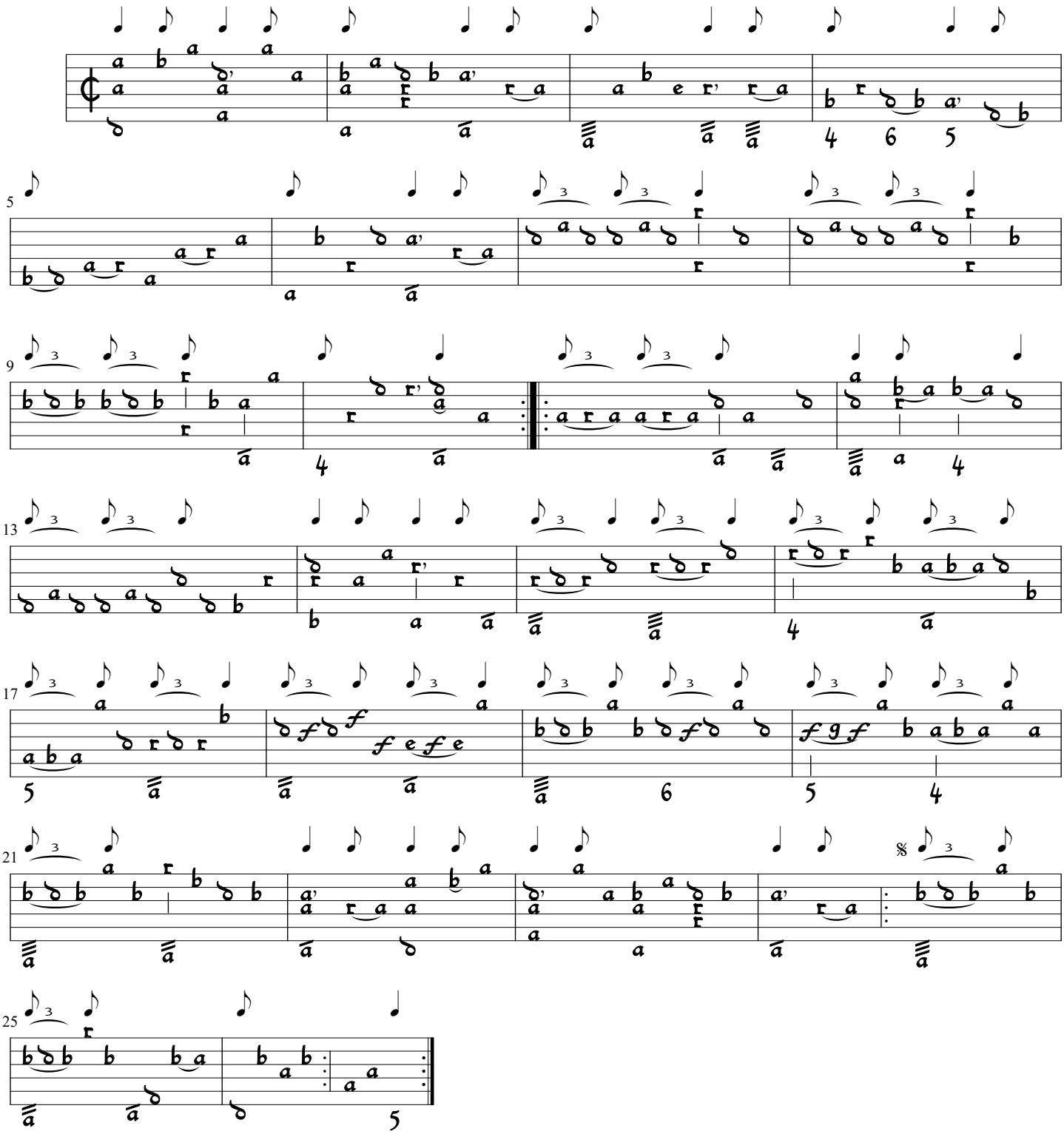
vi. Gavotte

S. L. Weiss
(Lbm 30387, f. 114v - 115)



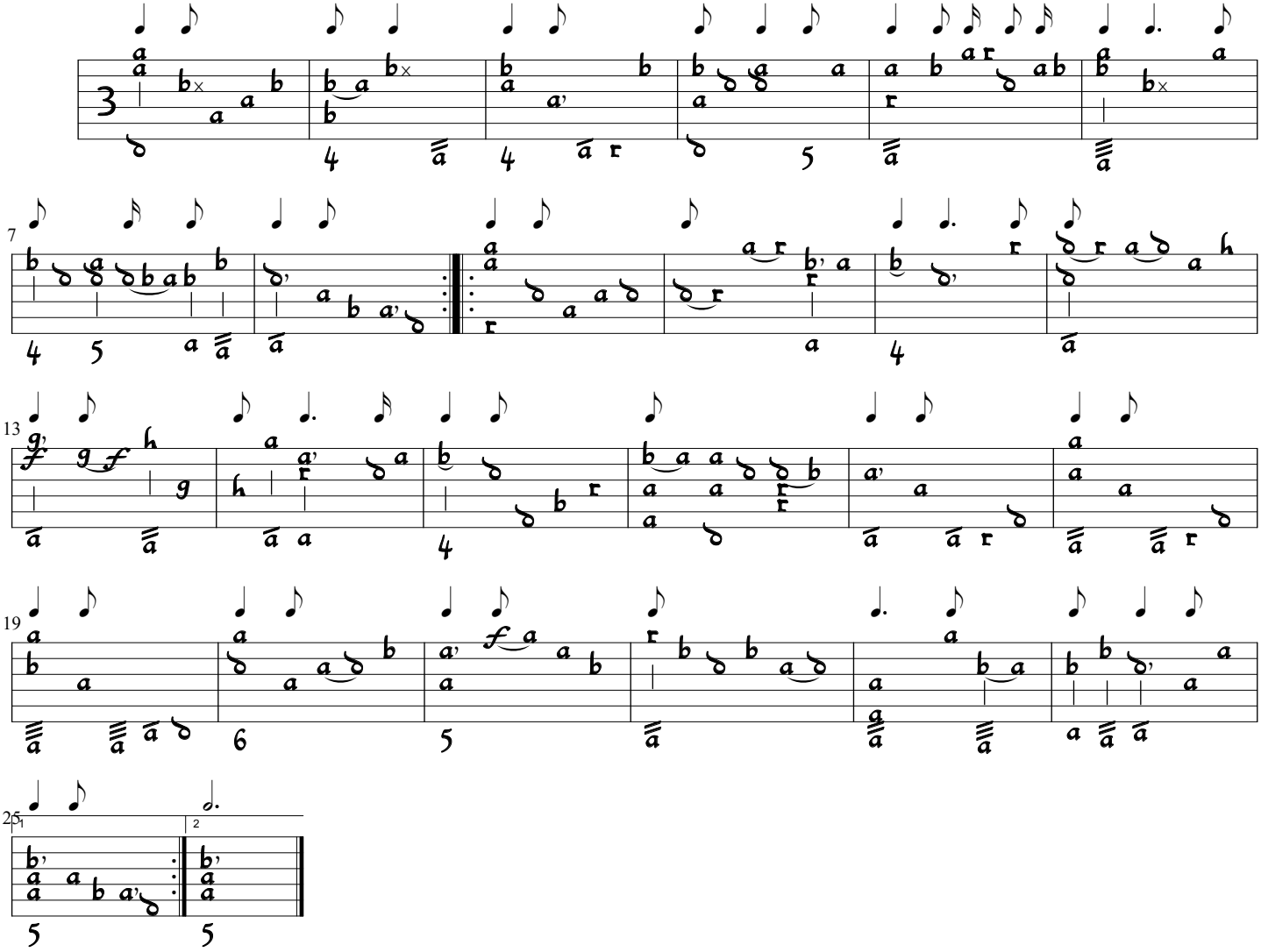
vi. Gavotte

S. L. Weiss
(Lbm 30387, f. 115)



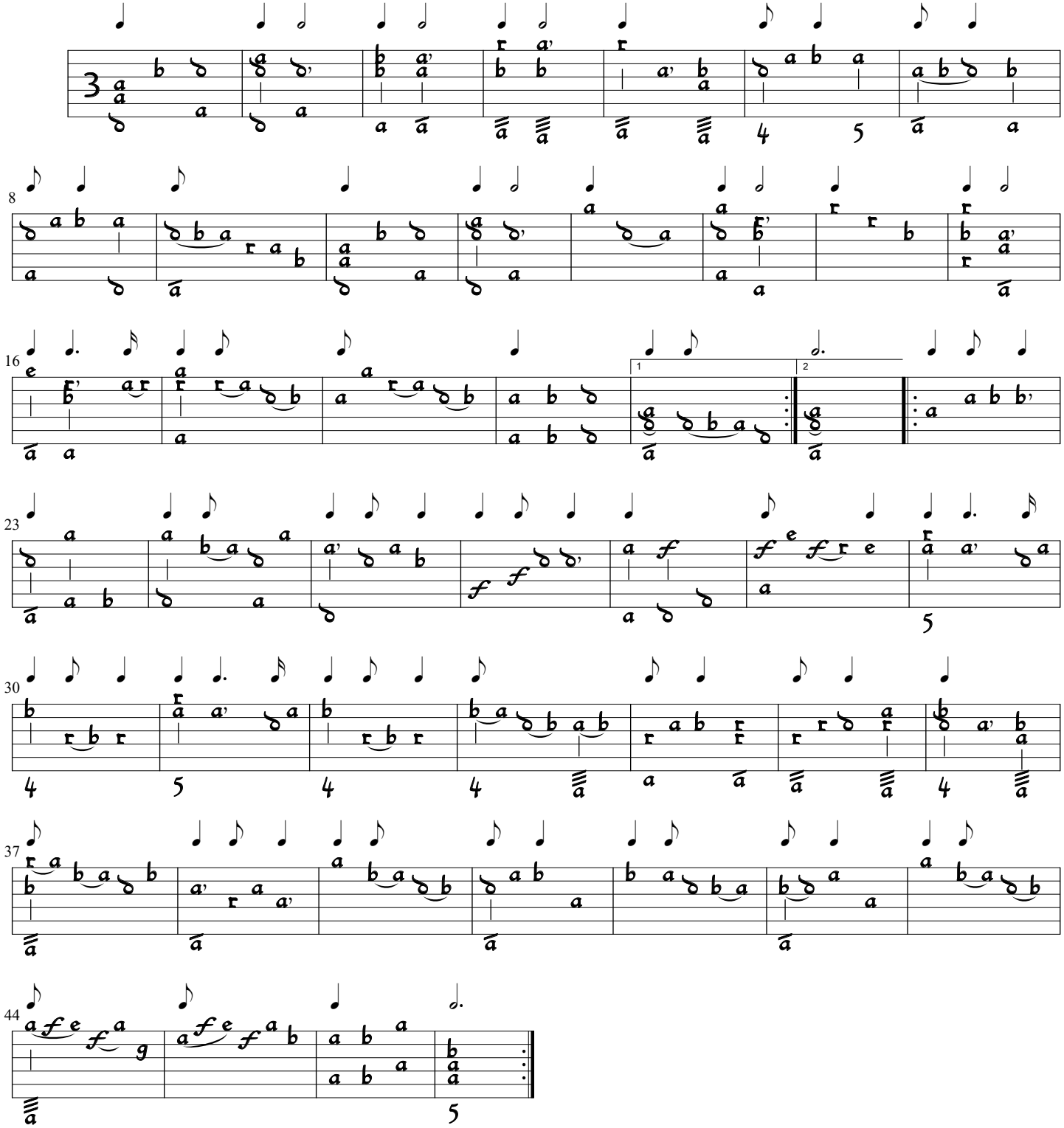
vii. Sarabande

S. L. Weiss
(Lbm 30387, f. 115v)



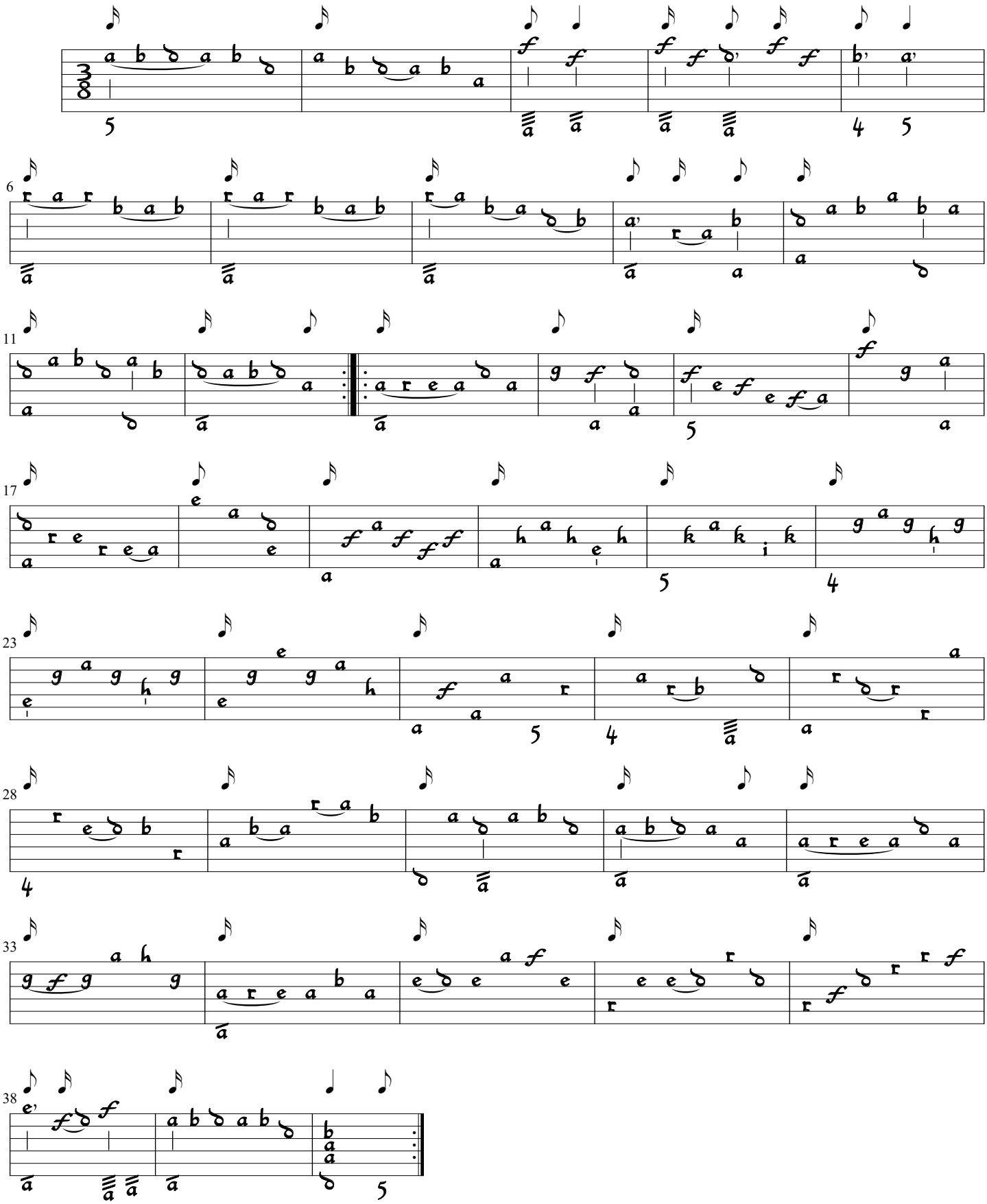
viii. Menuet

S. L. Weiss
(Lbm 30387, f. 115v - 116)



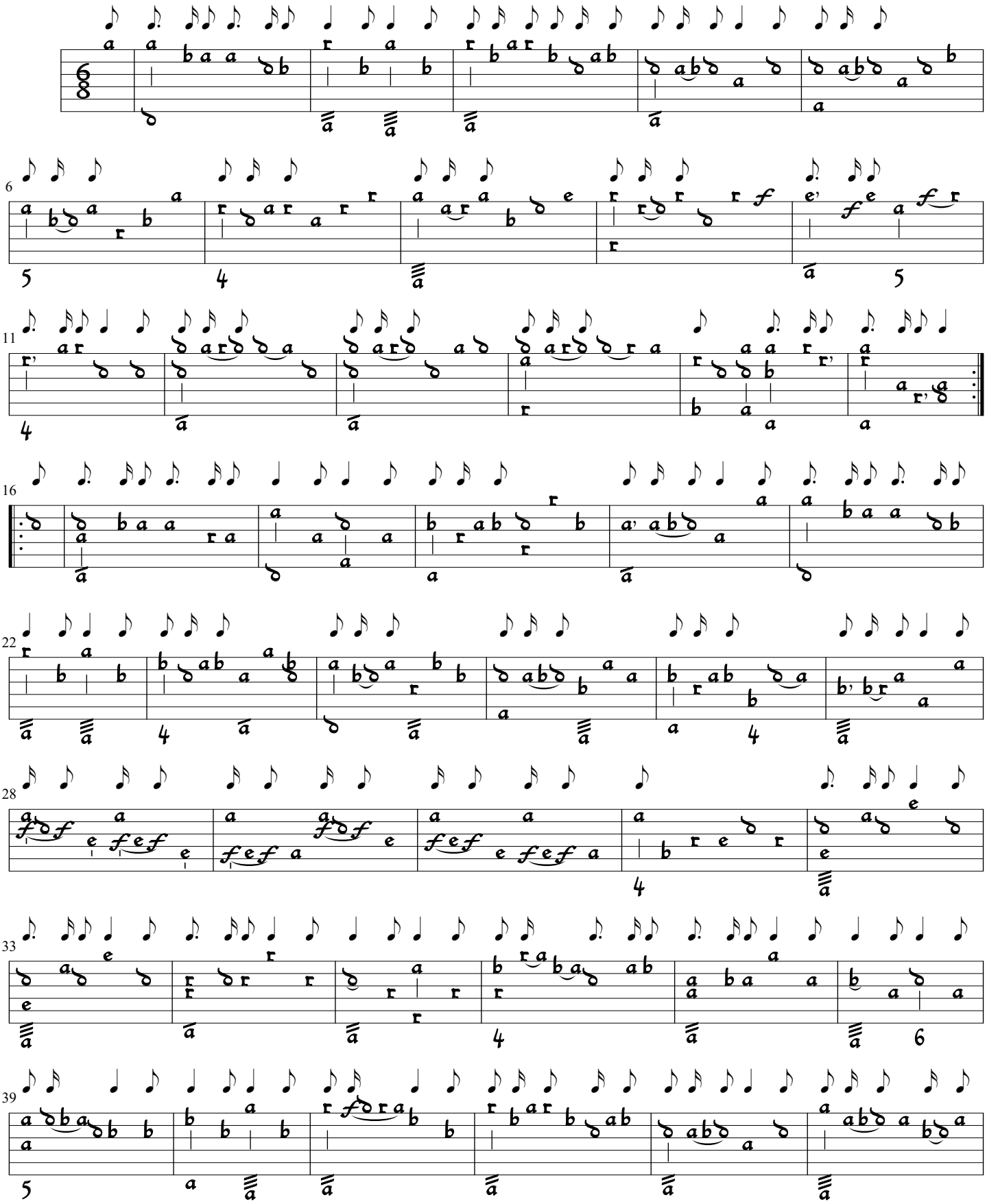
ix. Menuet

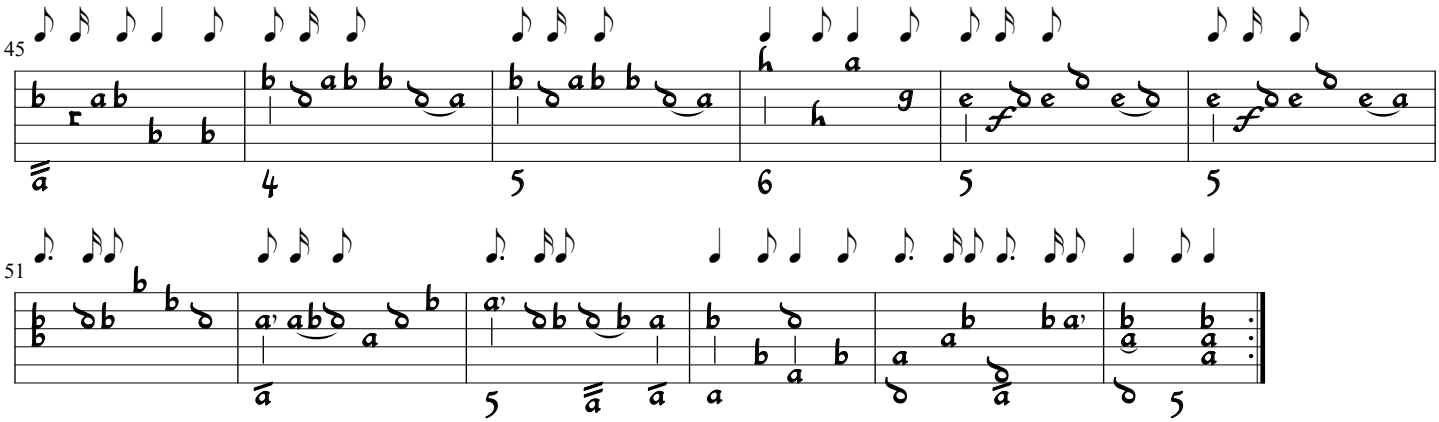
S. L. Weiss
(Lbm 30387, f. 116)



x. Saltarella

S. L. Weiss
(Lbm 30387, f. 116v - 117)




45
4
5
6
5
5
51
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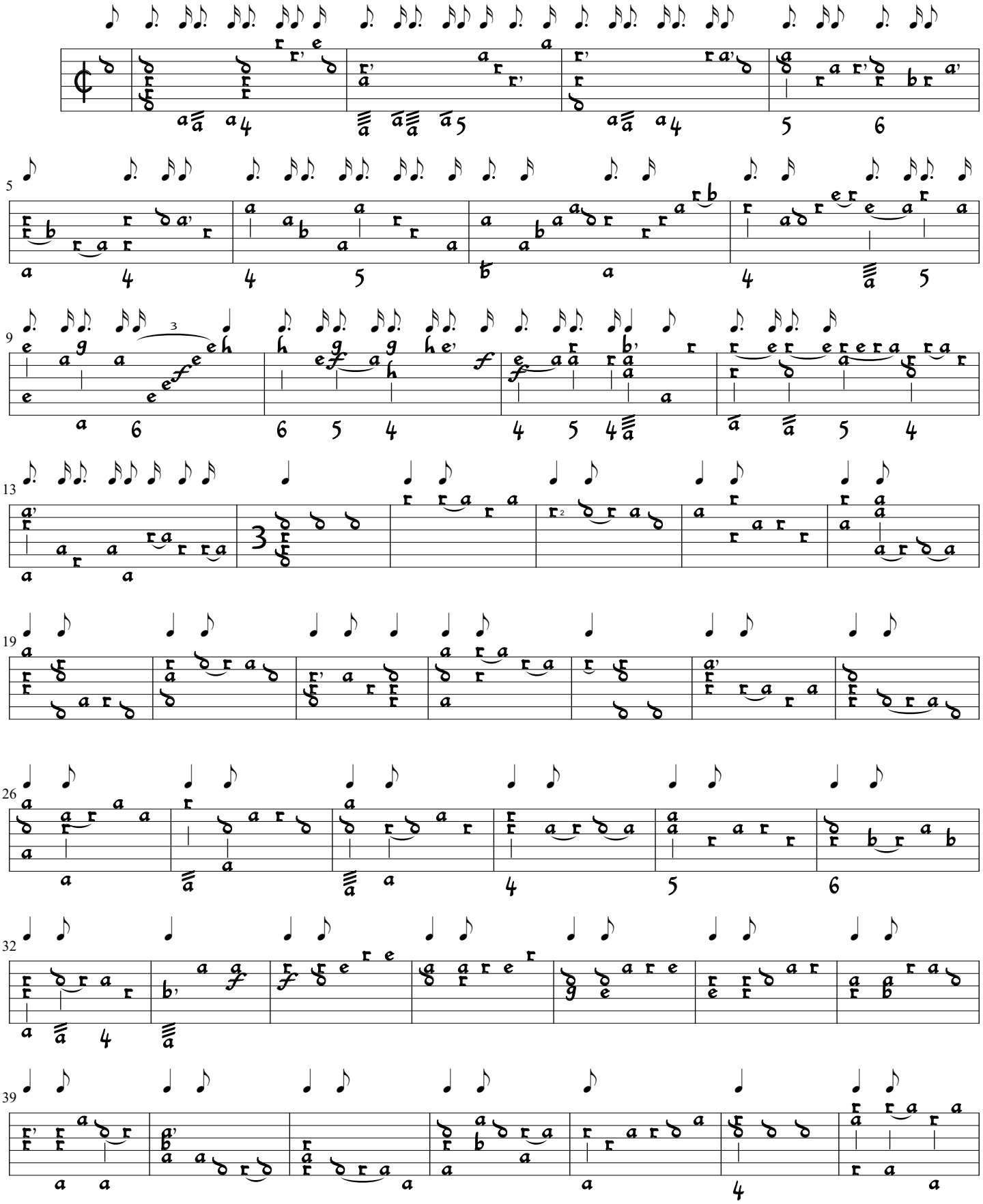
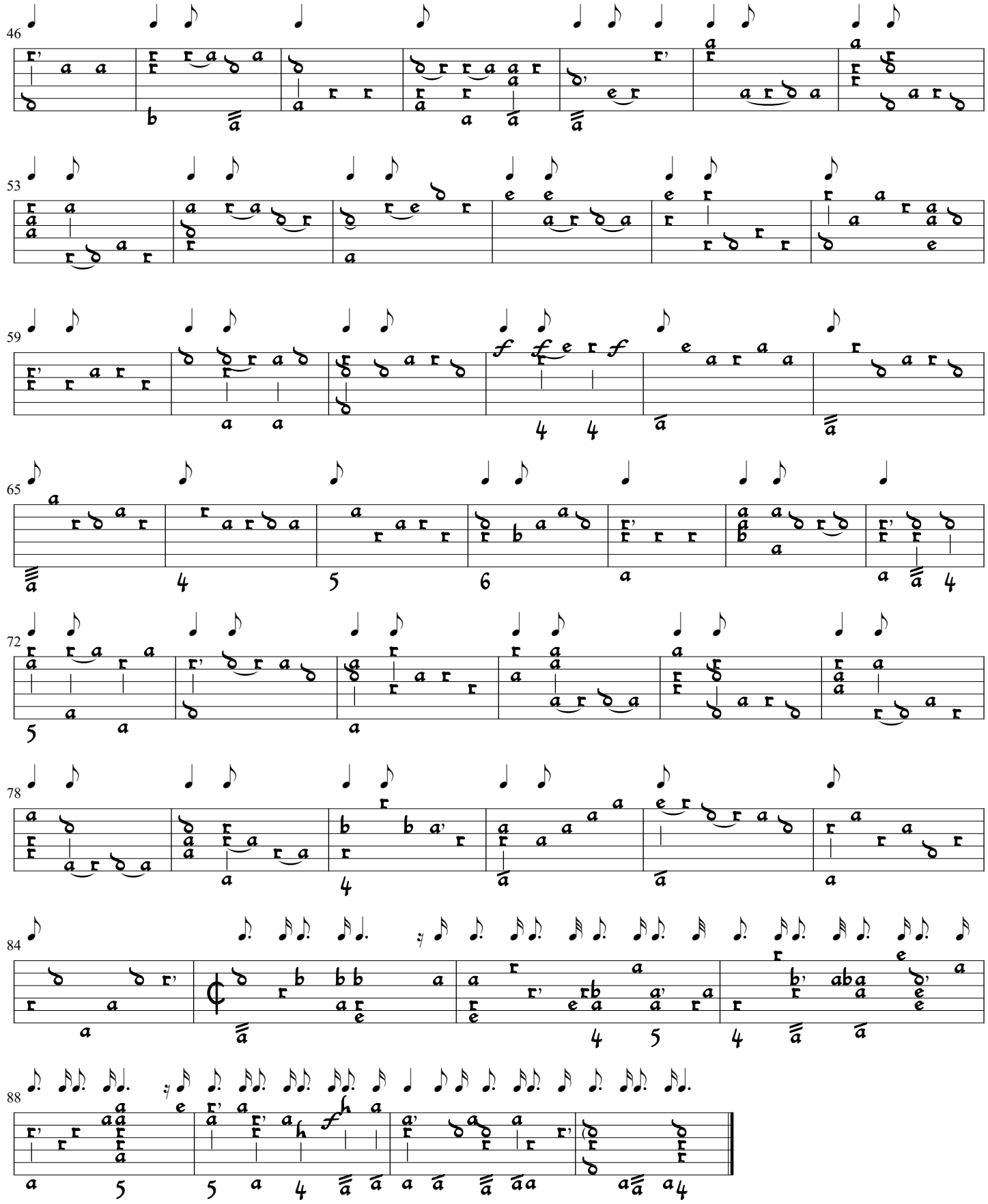
5

Sonata in C
i. Ouverture

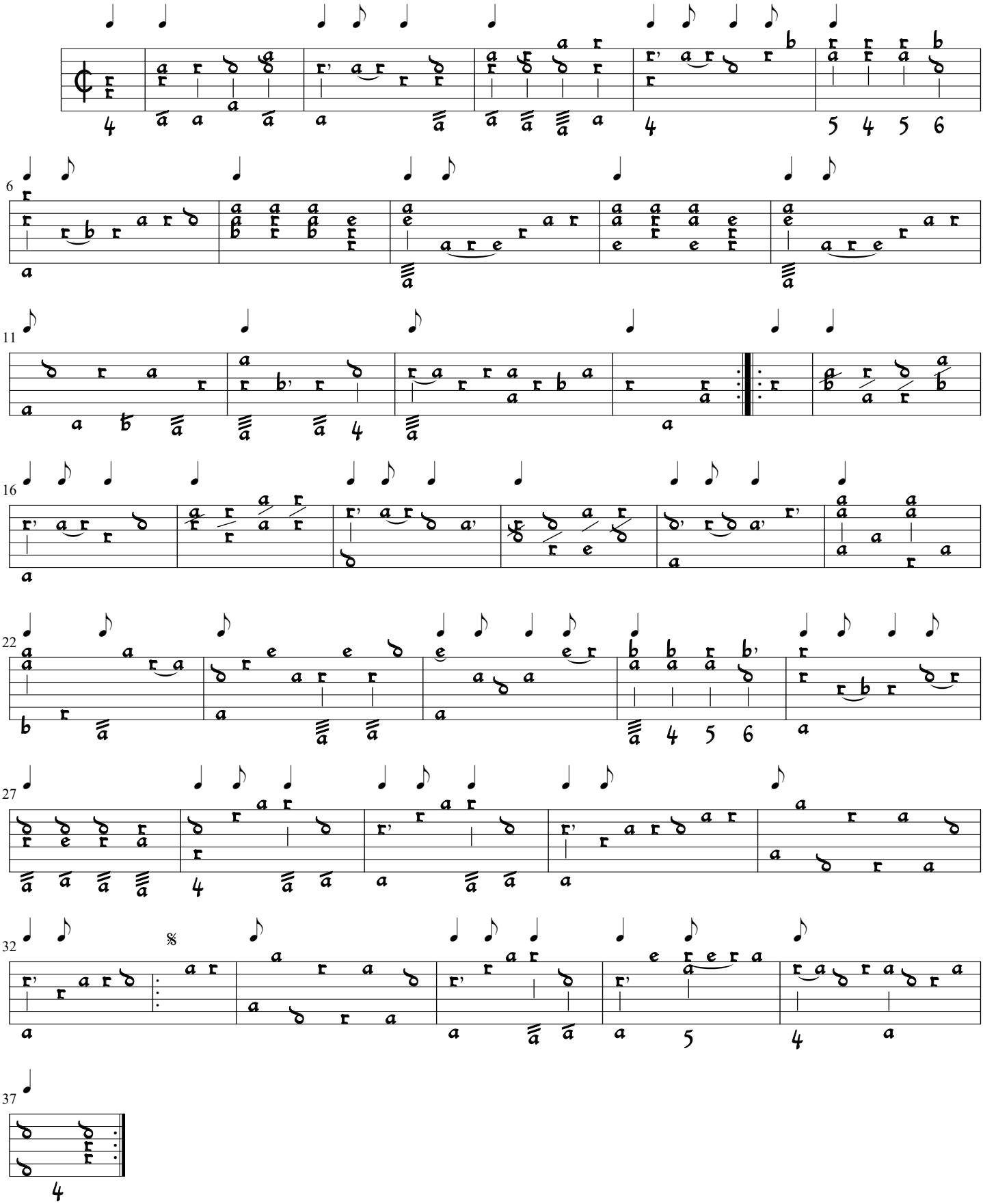
S. L. Weiss
(Lbm 30387, f. 117v - 118)





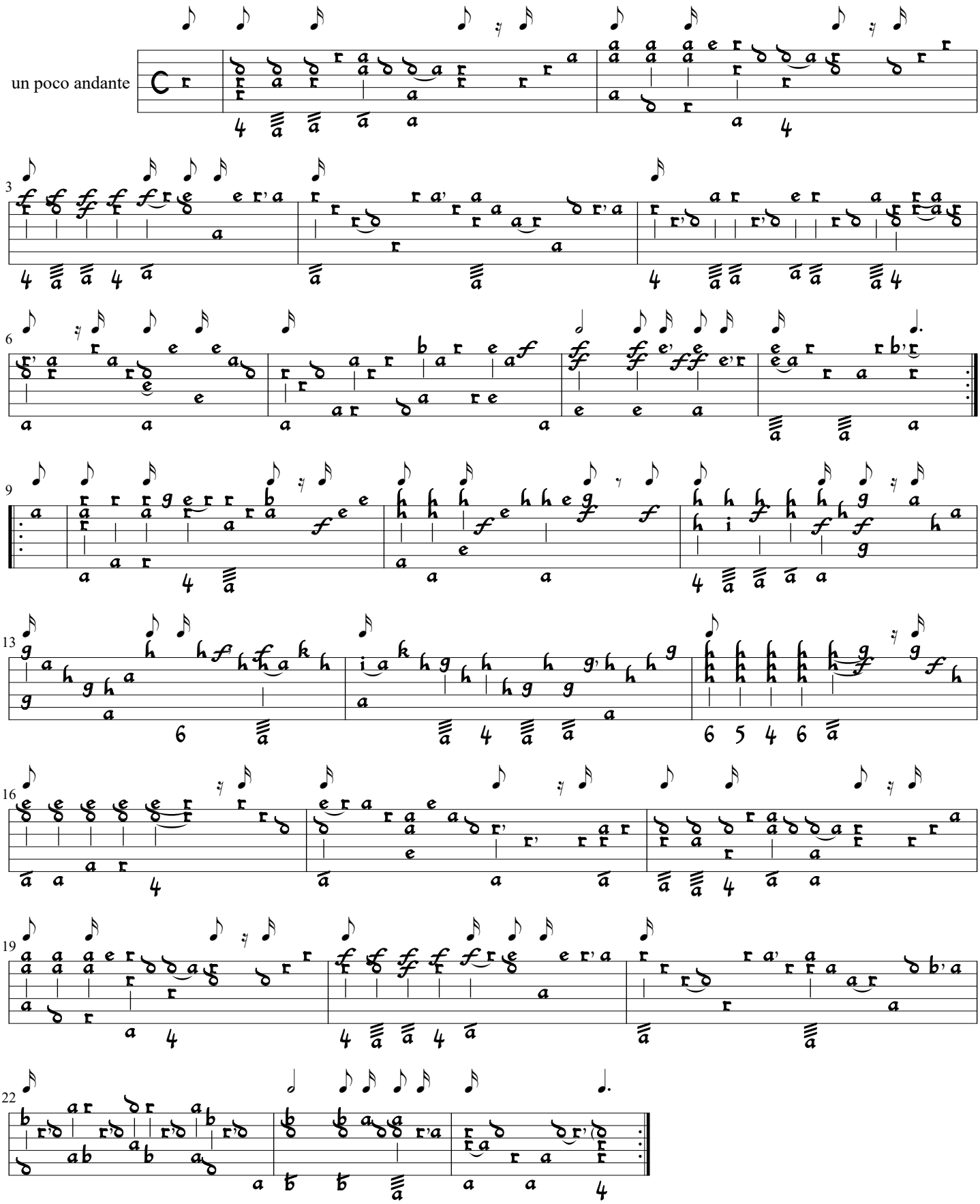
ii. Bourée

S. L. Weiss
(Lbm 30387, f. 118v)



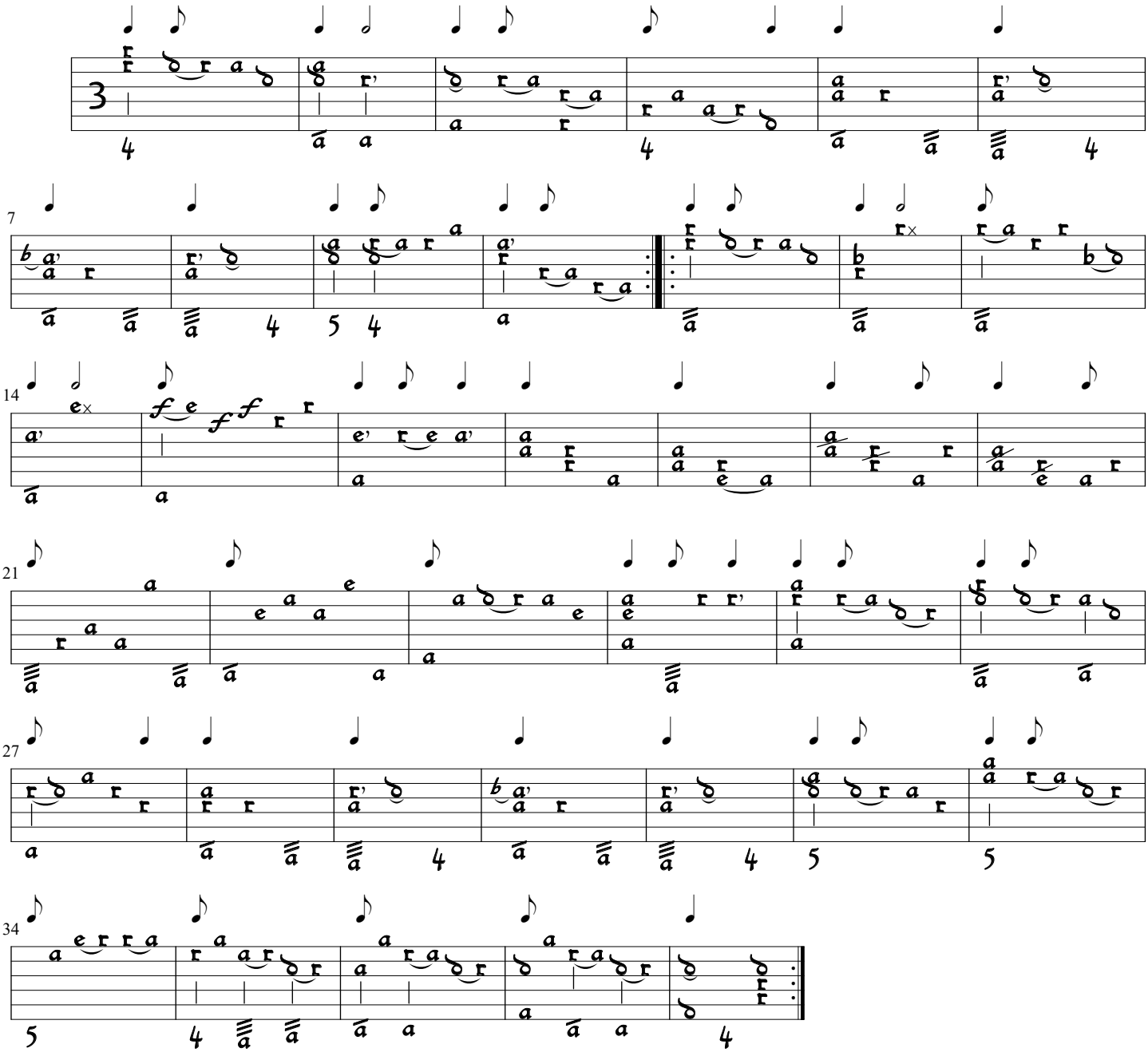
iii. Aria

S. L. Weiss
(Lbm 30387, f. 118v - 119)



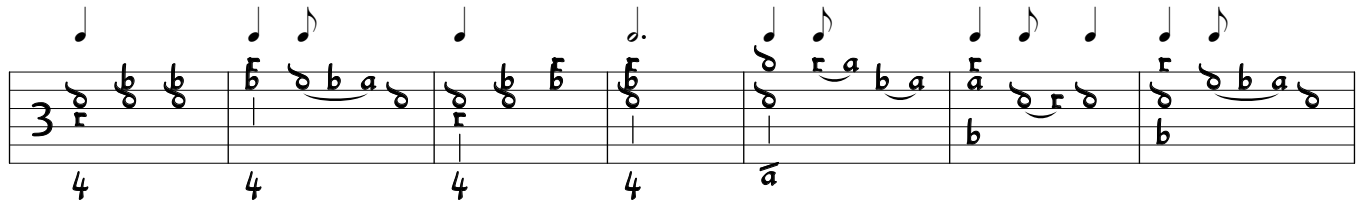
iv. Menuet

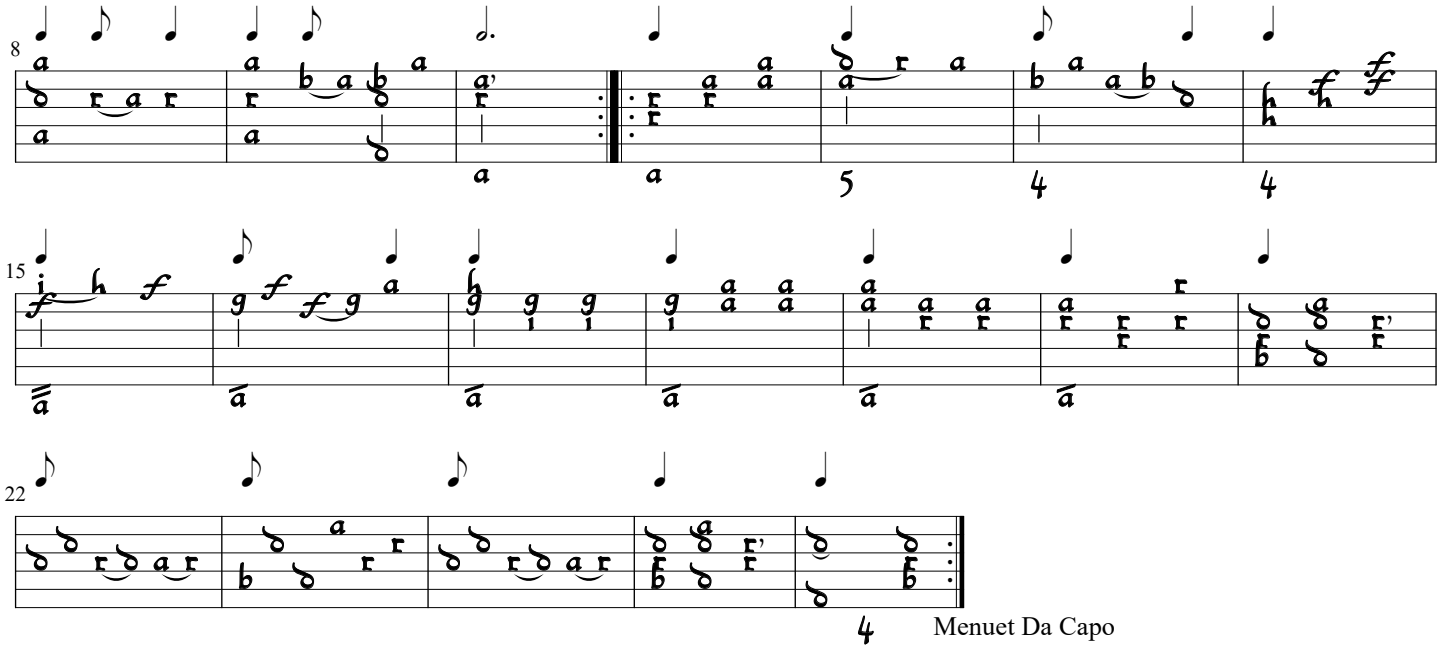
S. L. Weiss
(Lbm 30387, f. 119v)



v. Trio

S. L. Weiss
(Lbm 30387, f. 119v - 120)

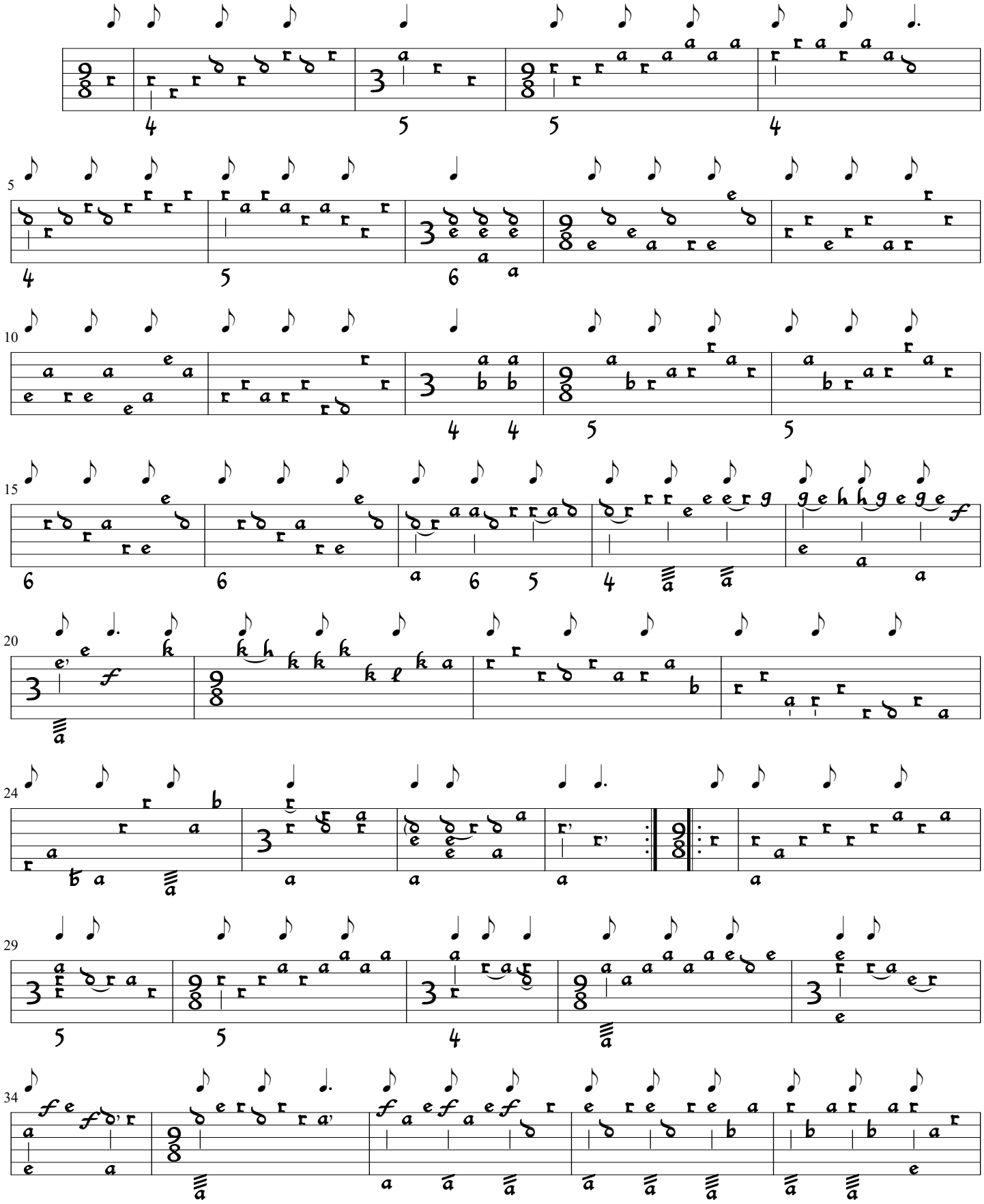


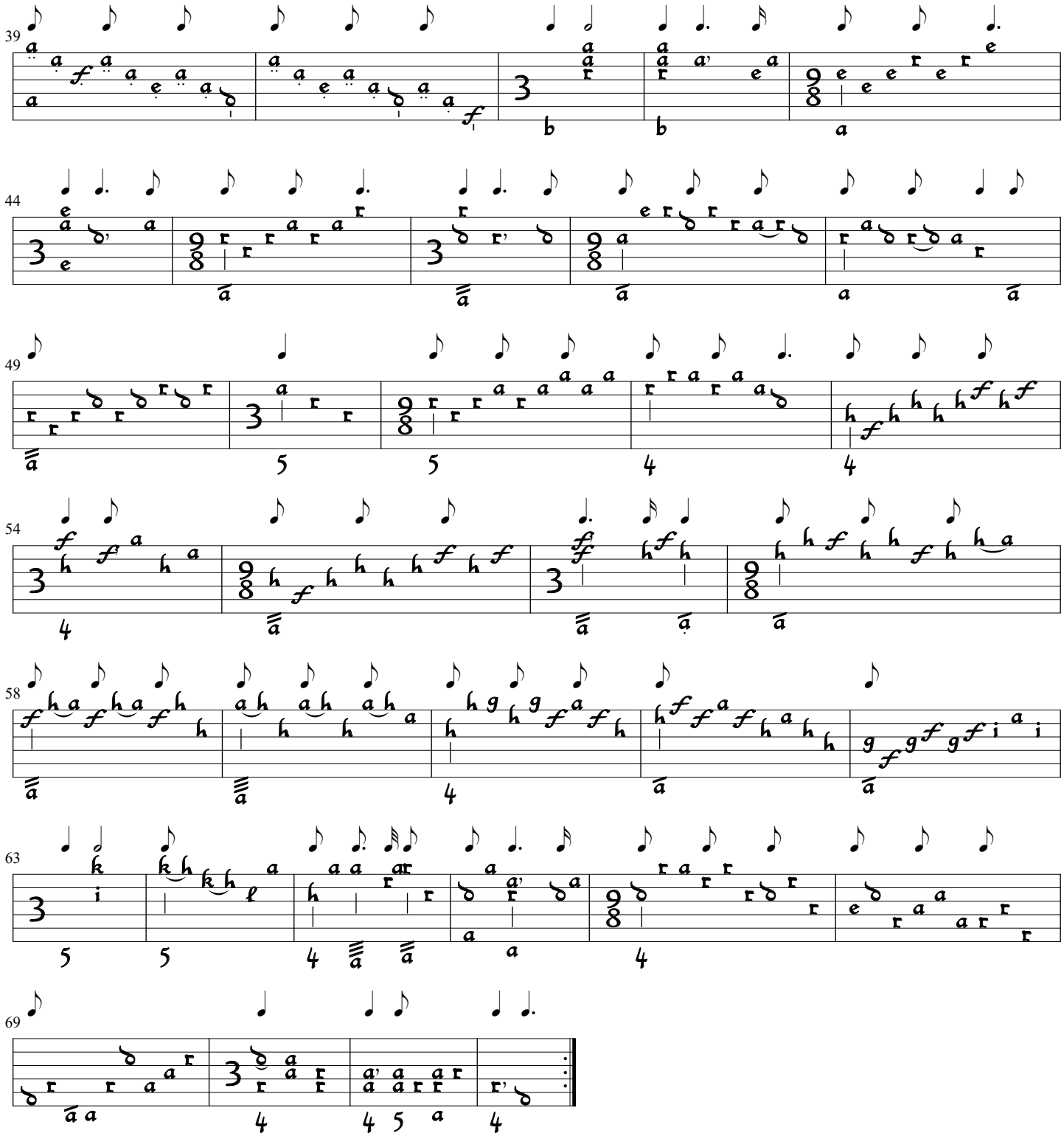


Menuet Da Capo

vi. Gigue

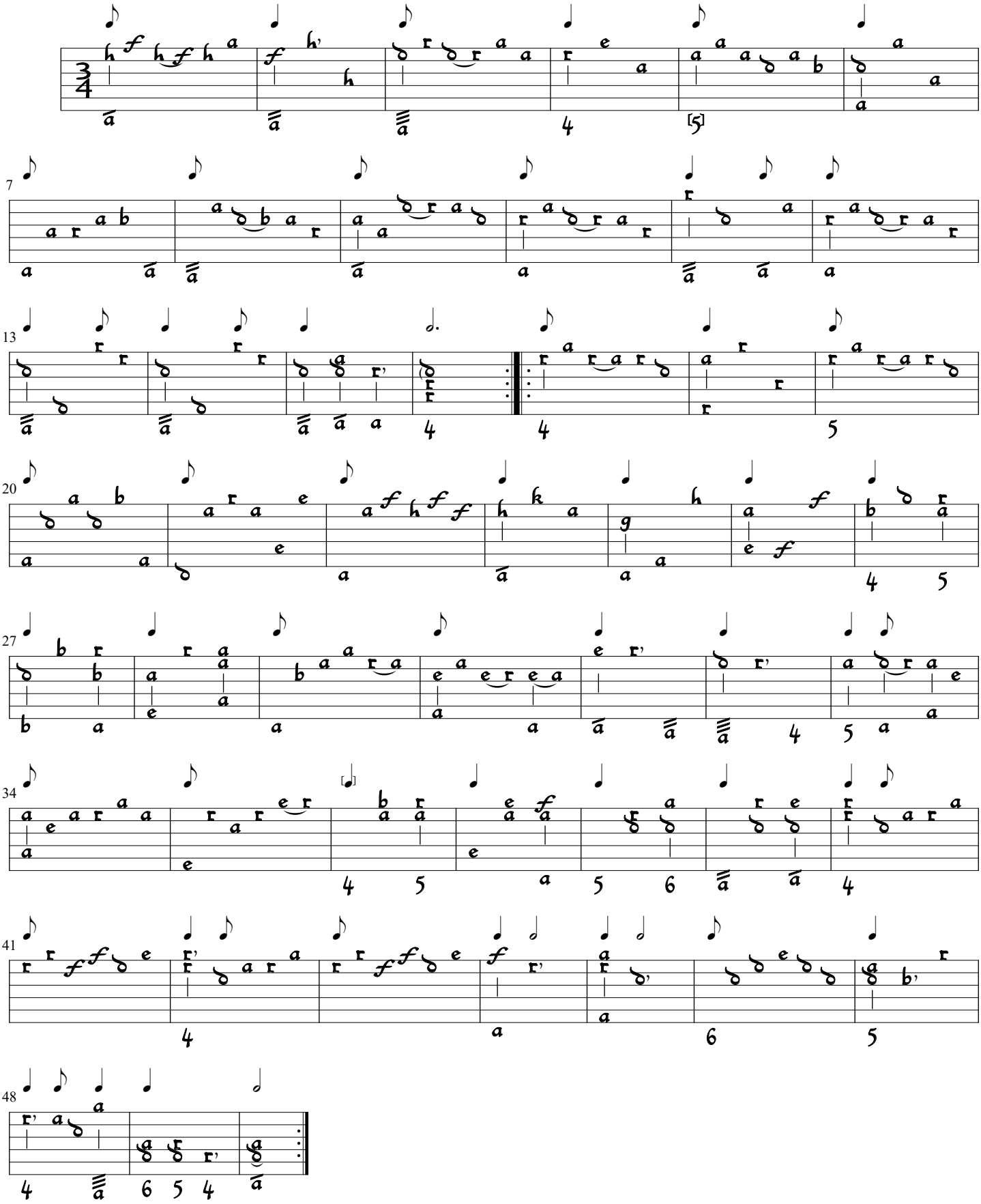
S. L. Weiss
(Lbm 30387, f. 120v - 121)





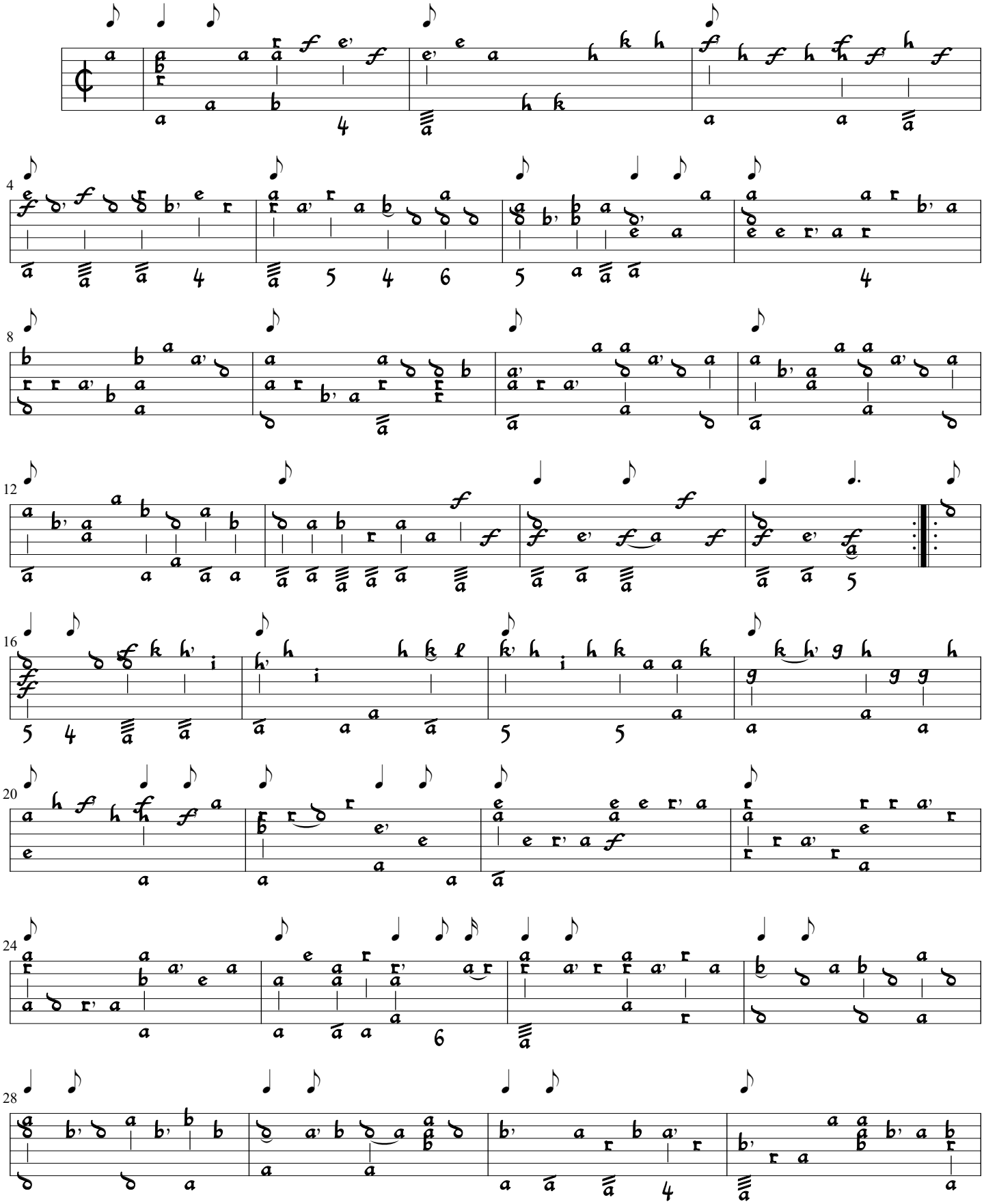
Menuet

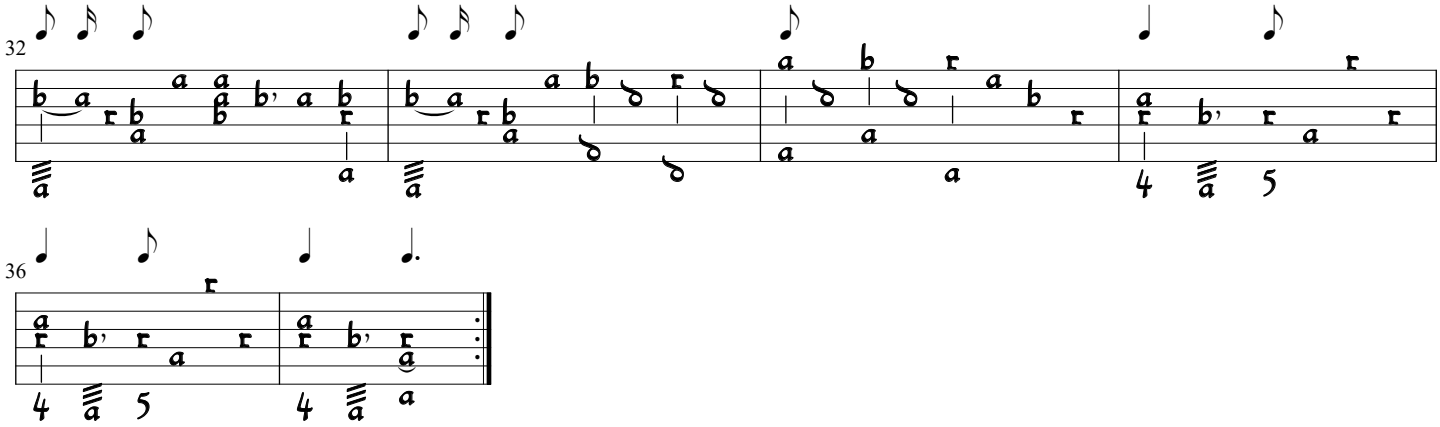
S. L. Weiss
(Lbm 30387, f. 121v)



Sonata in Gm
i. [Allemande] Andante

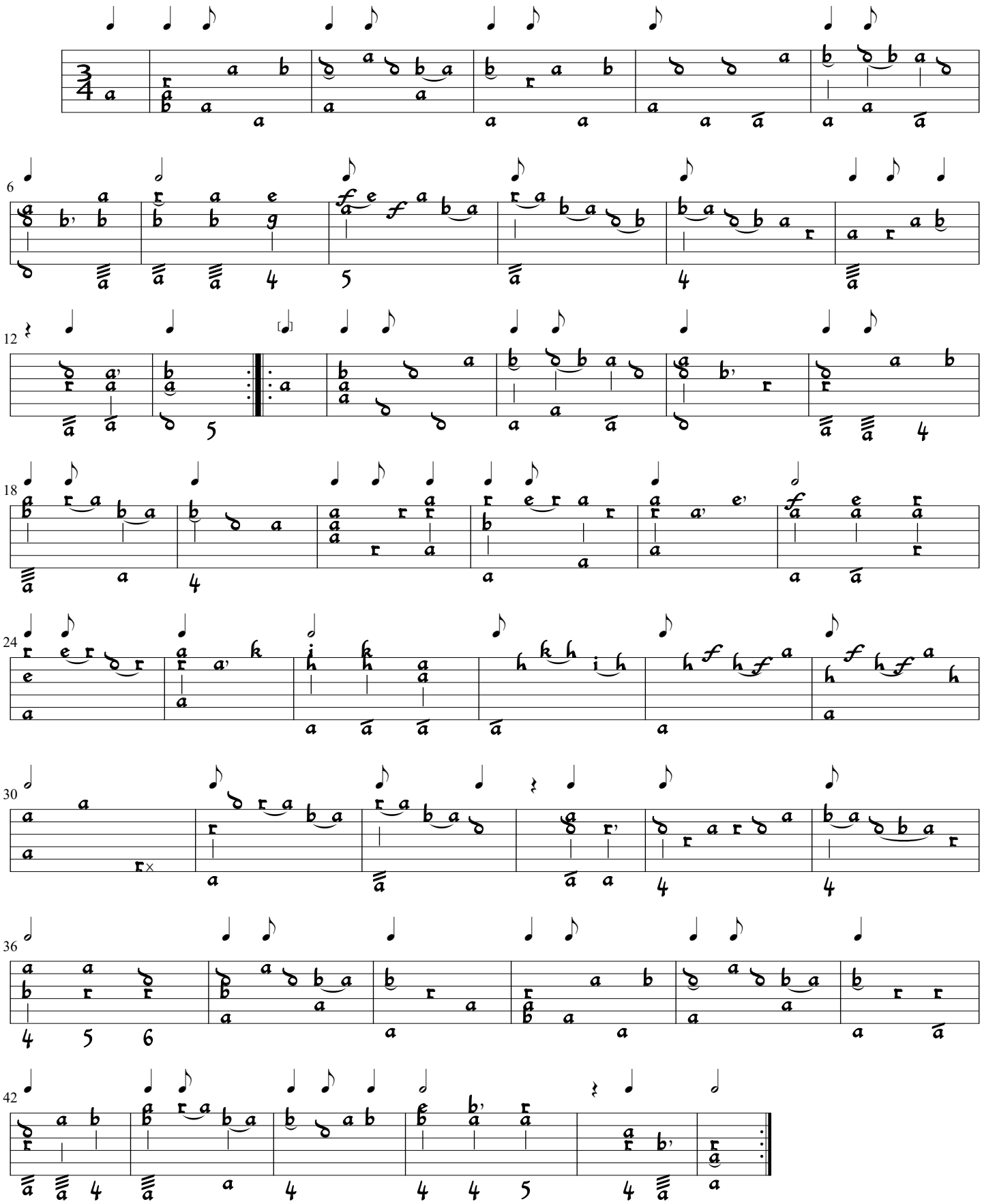
S. L. Weiss
(Lbm 30387, f. 122)




32
36

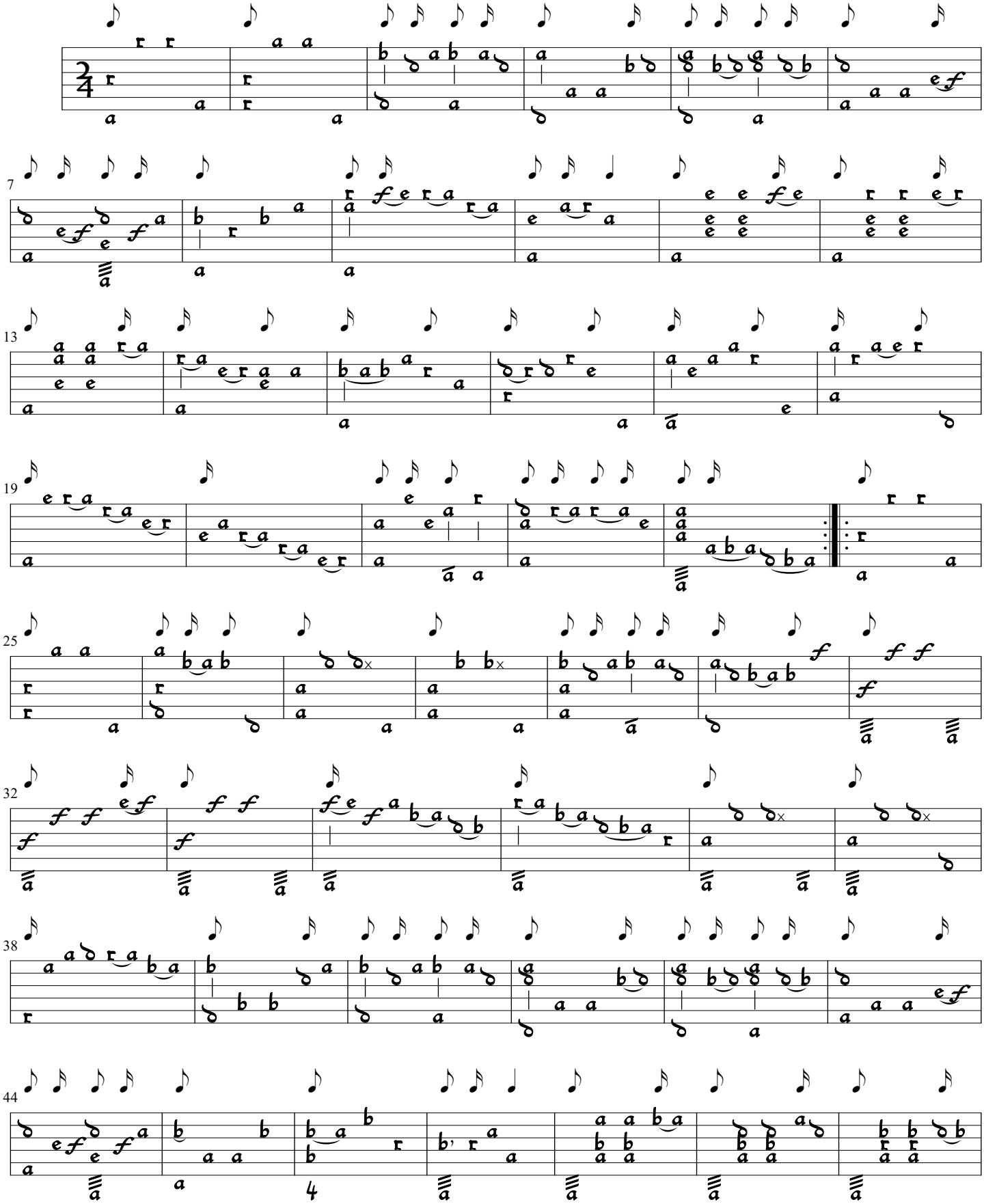
ii. Passepied

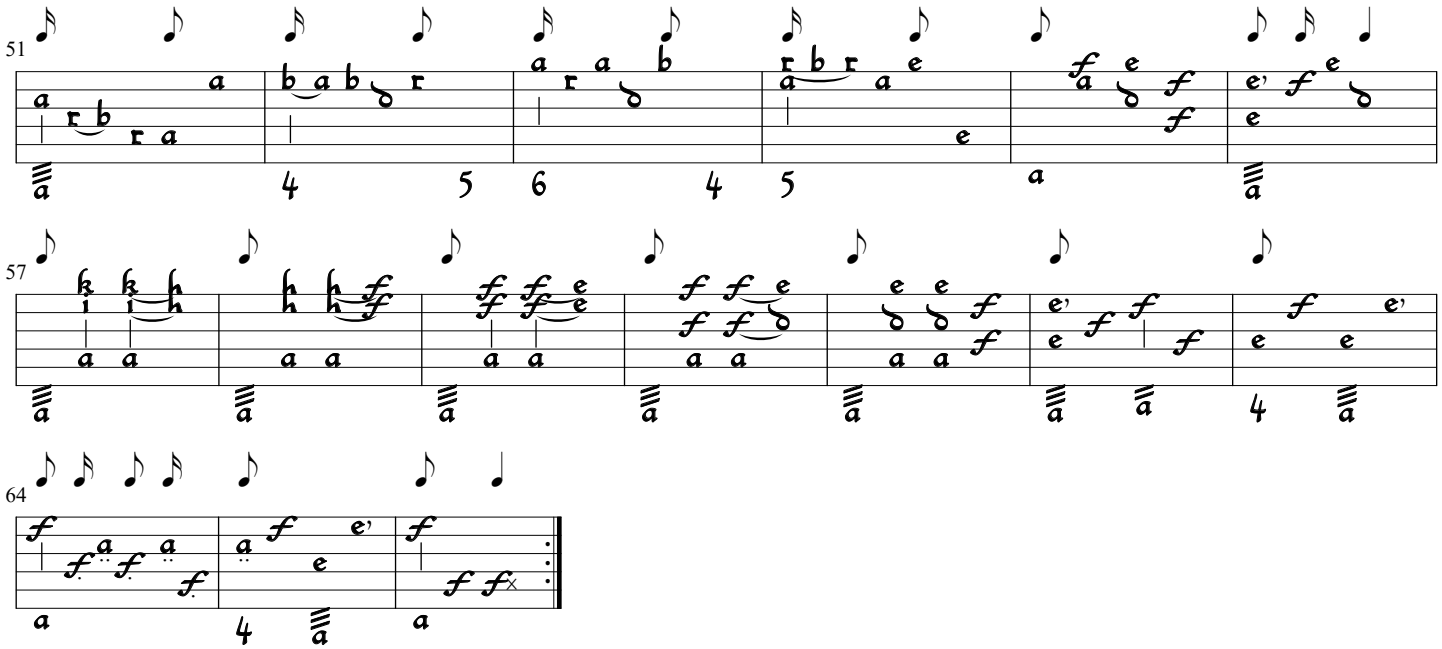
S. L. Weiss
(Lbm 30387, f. 122v)



iii. untitled [Bourée]

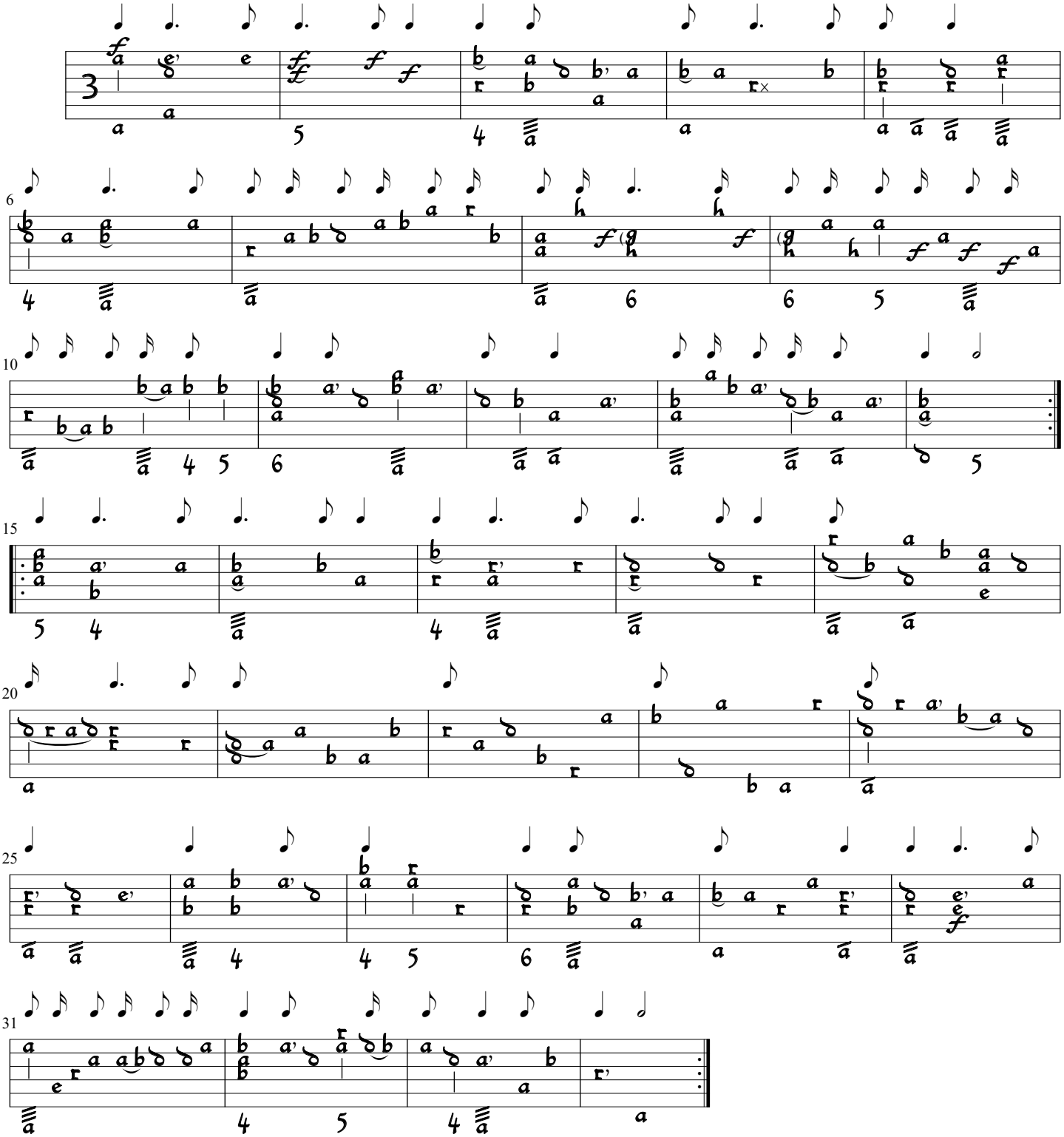
S. L. Weiss
(Lbm 30387, f. 122v - 123)





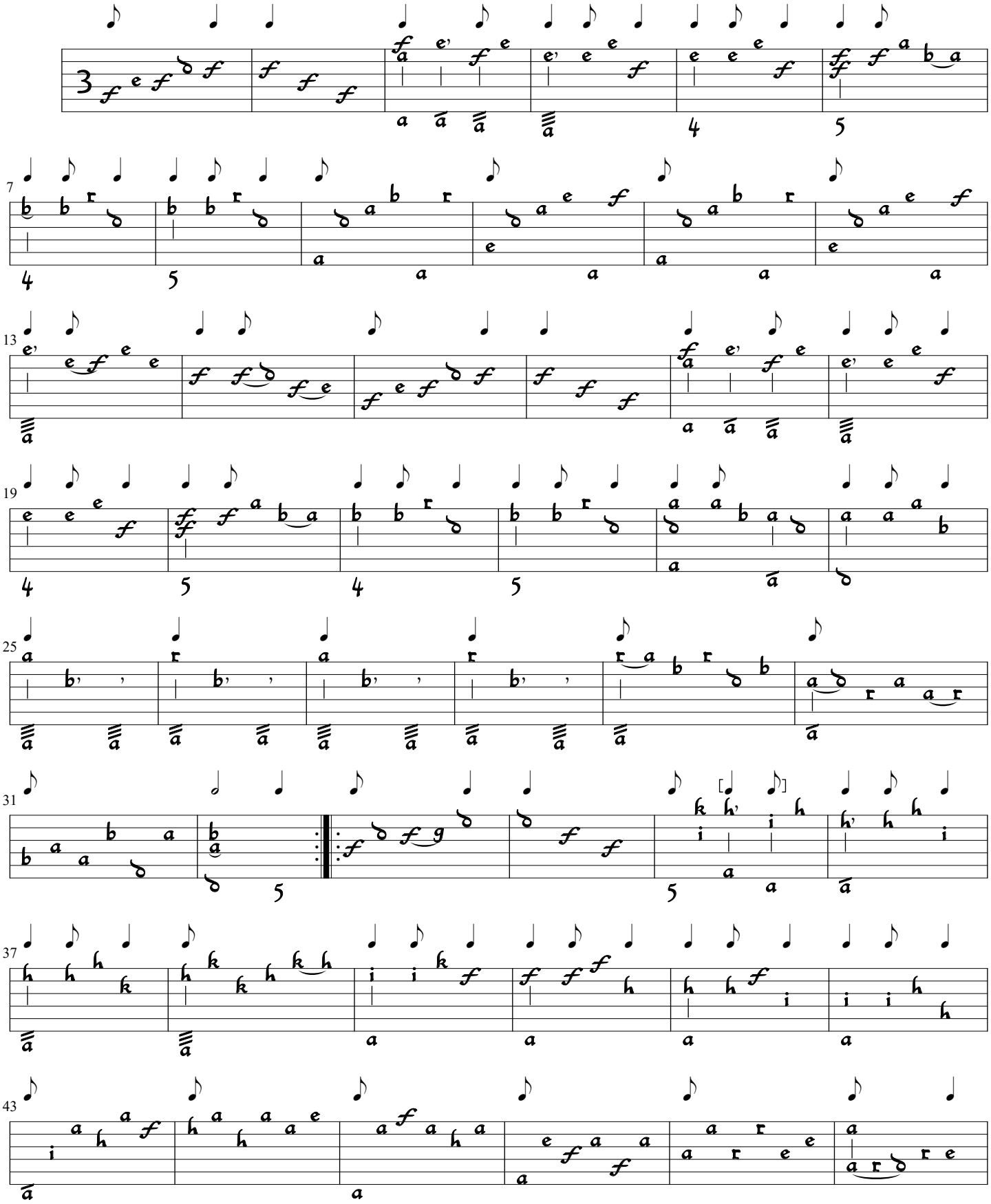
iv. Sarabande

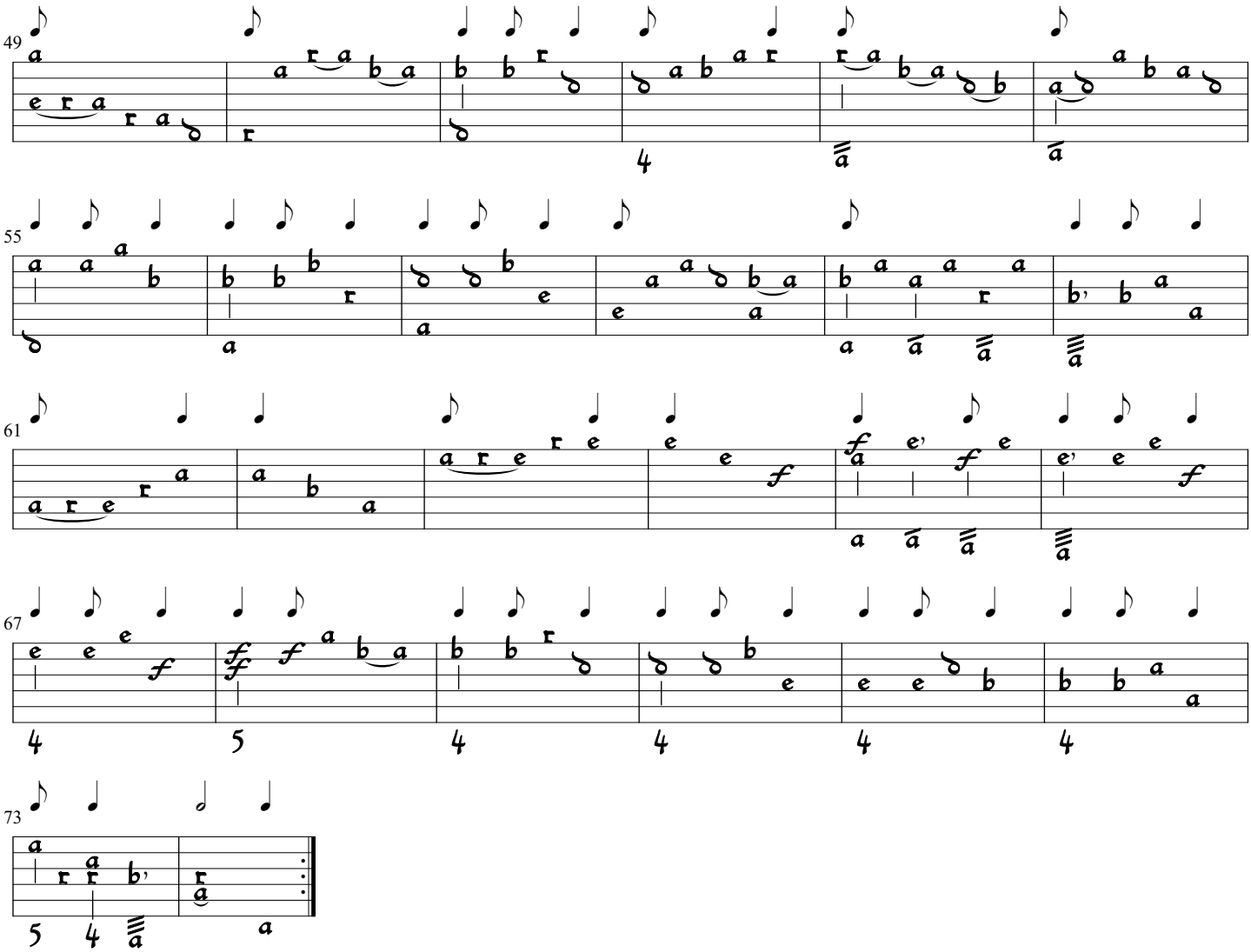
S. L. Weiss
(Lbm 30387, f. 123v)



v. La babilieuse en Menuet

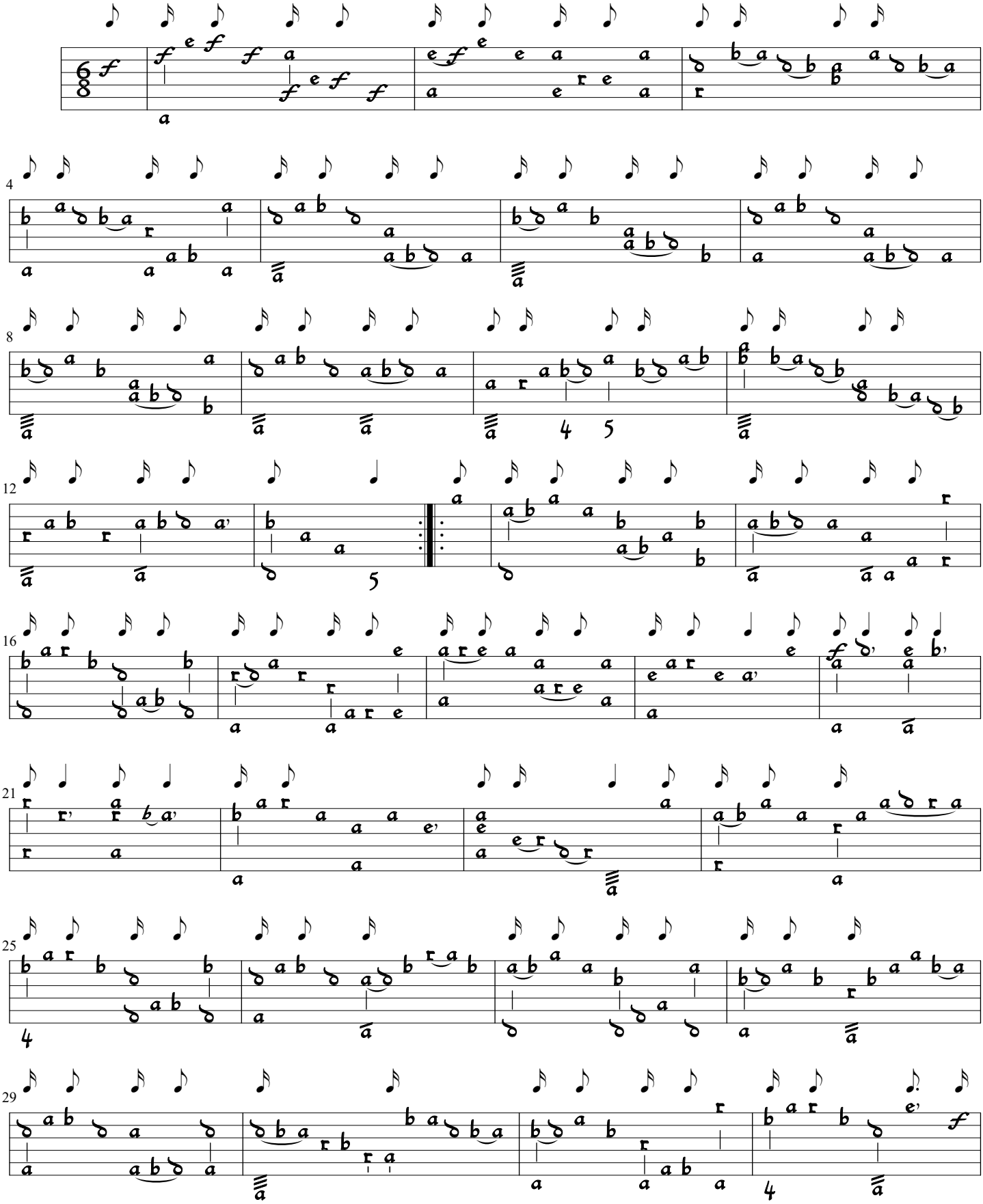
S. L. Weiss
(Lbm 30387, f. 123v - 124)

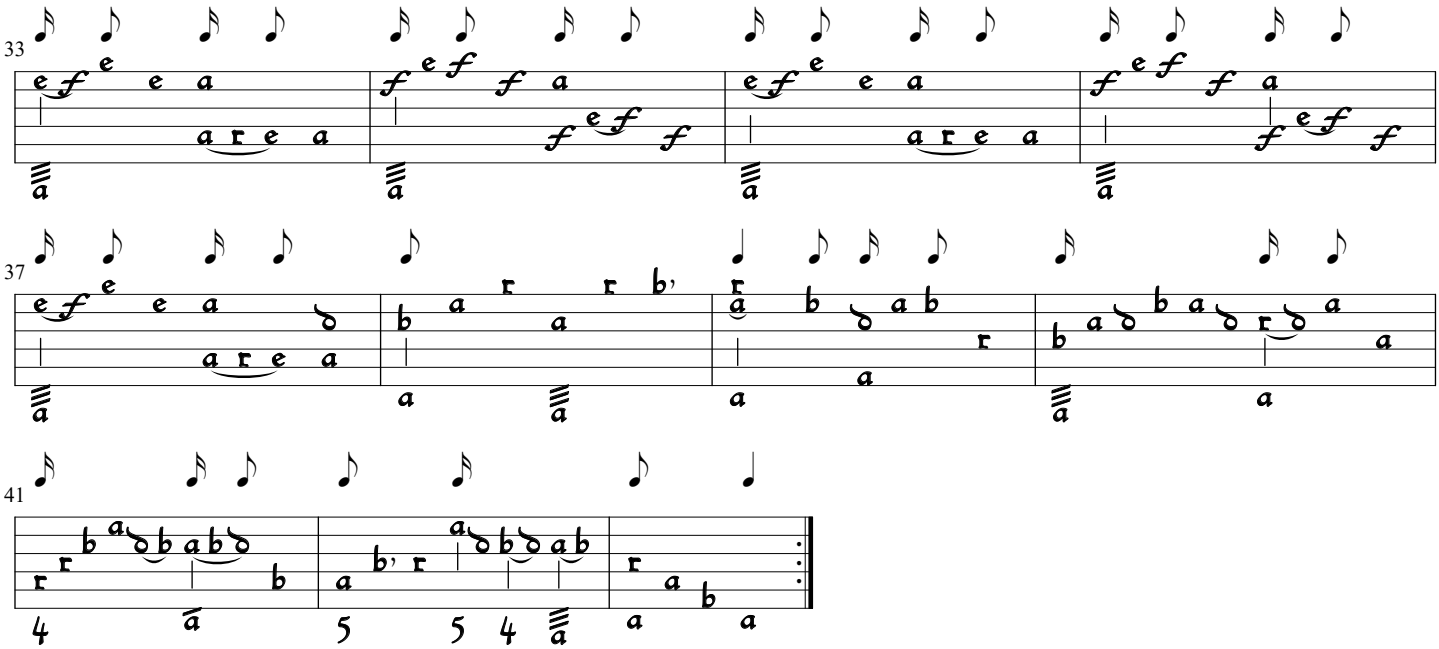




vi. Gigue

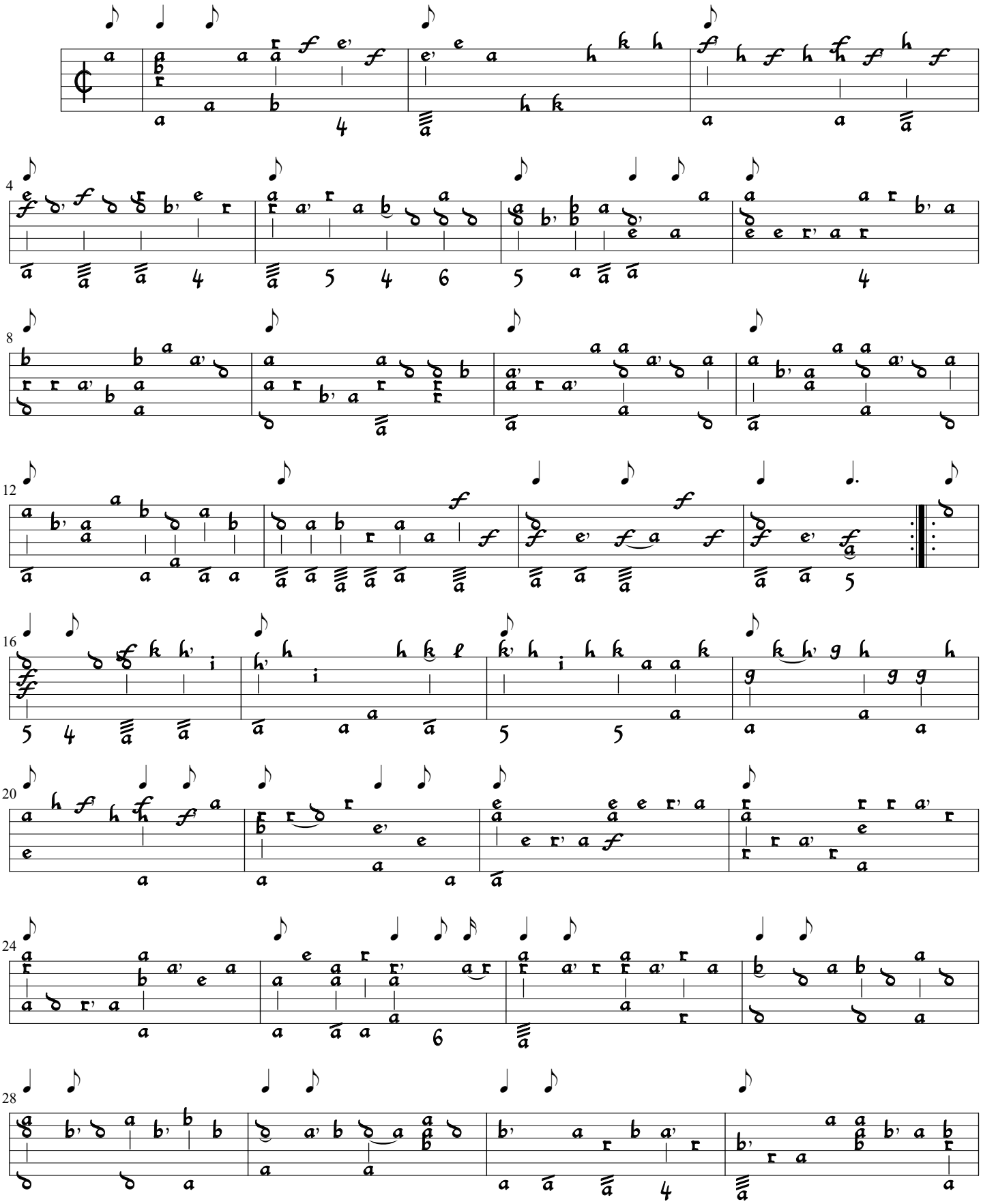
S. L. Weiss
(Lbm 30387, f. 124v - 125)

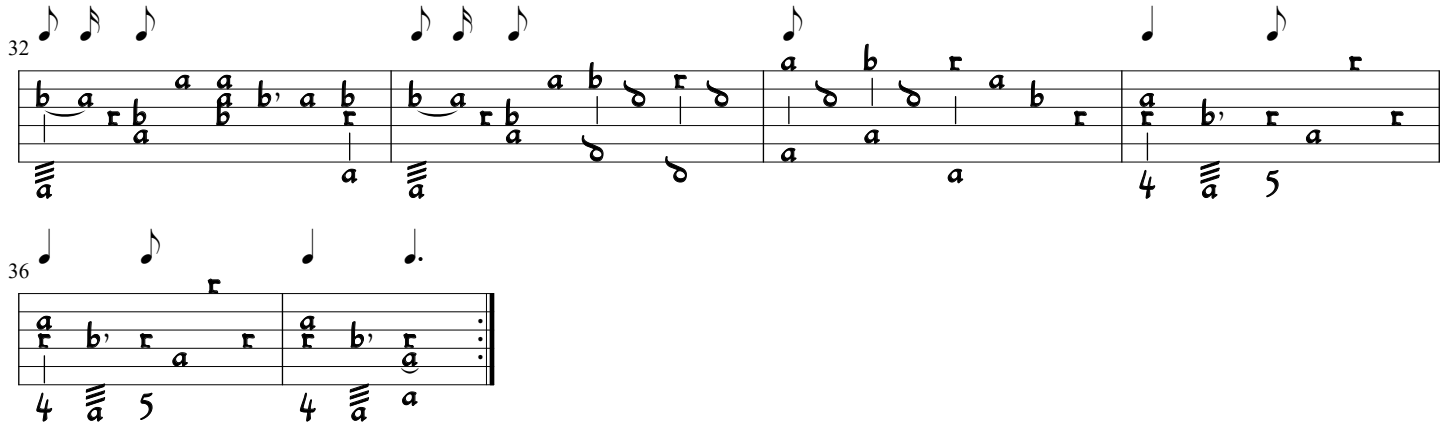




Sonata in Gm
i. [Allemande] Andante

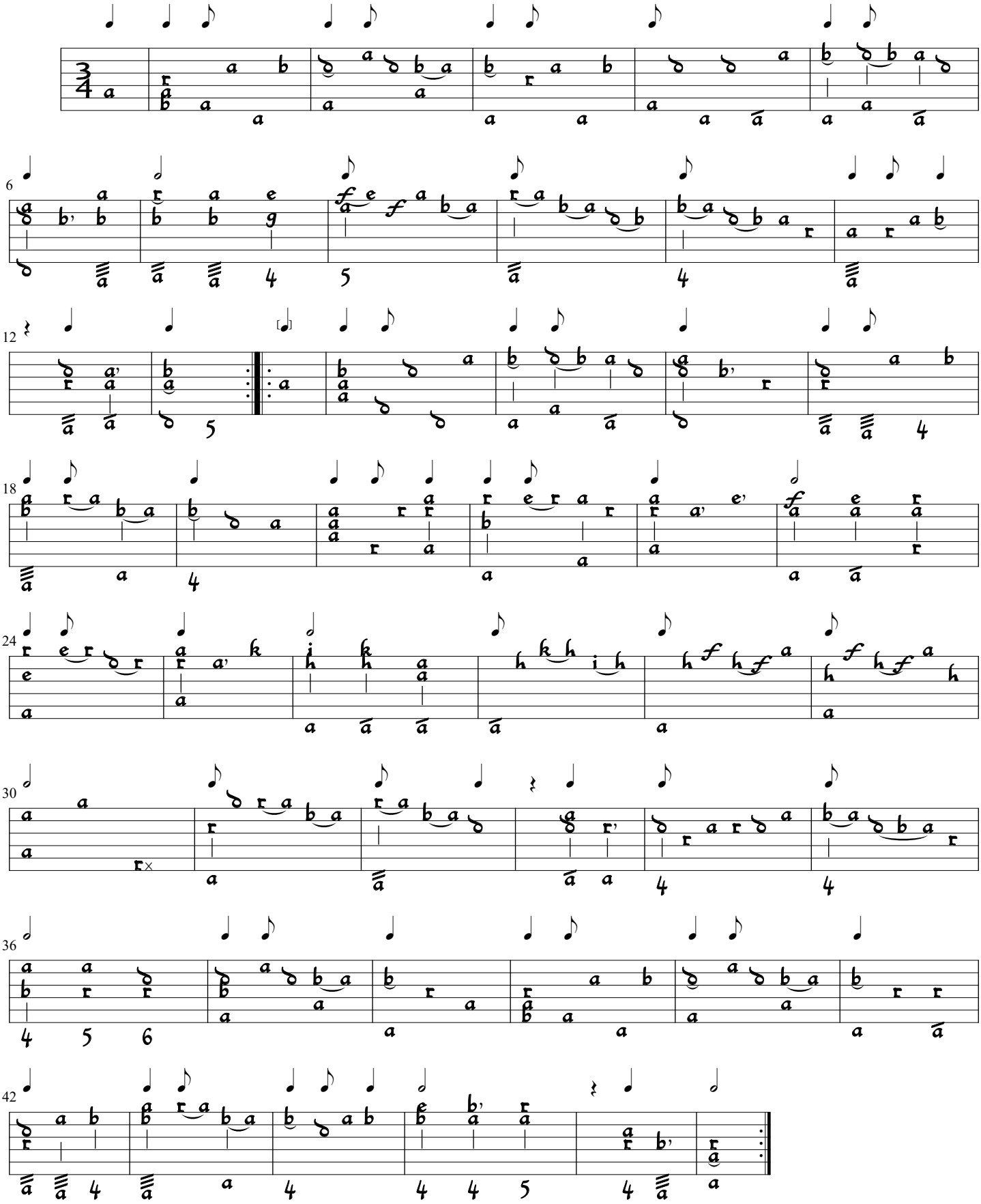
S. L. Weiss
(Lbm 30387, f. 122)




32
36

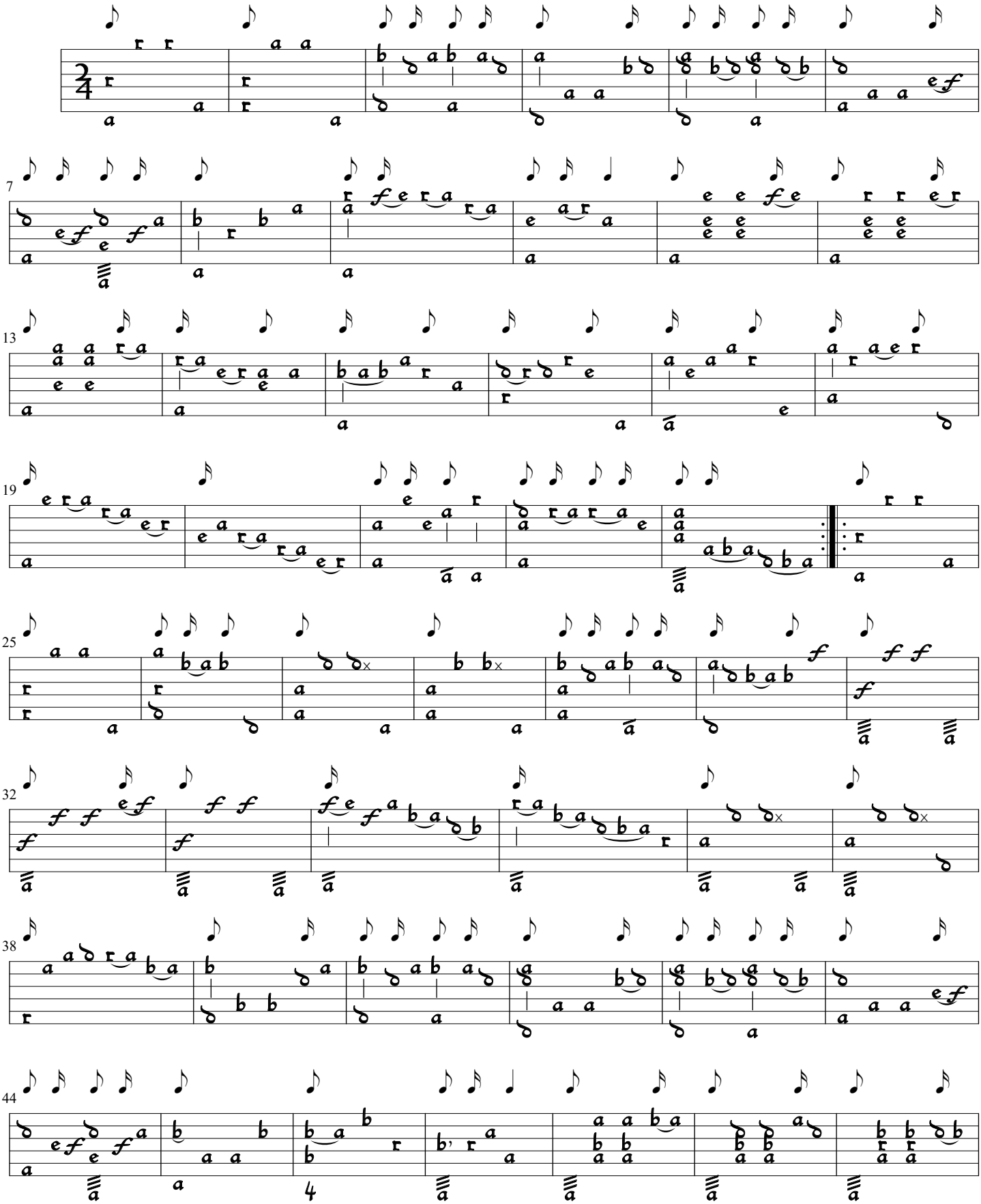
ii. Passepied

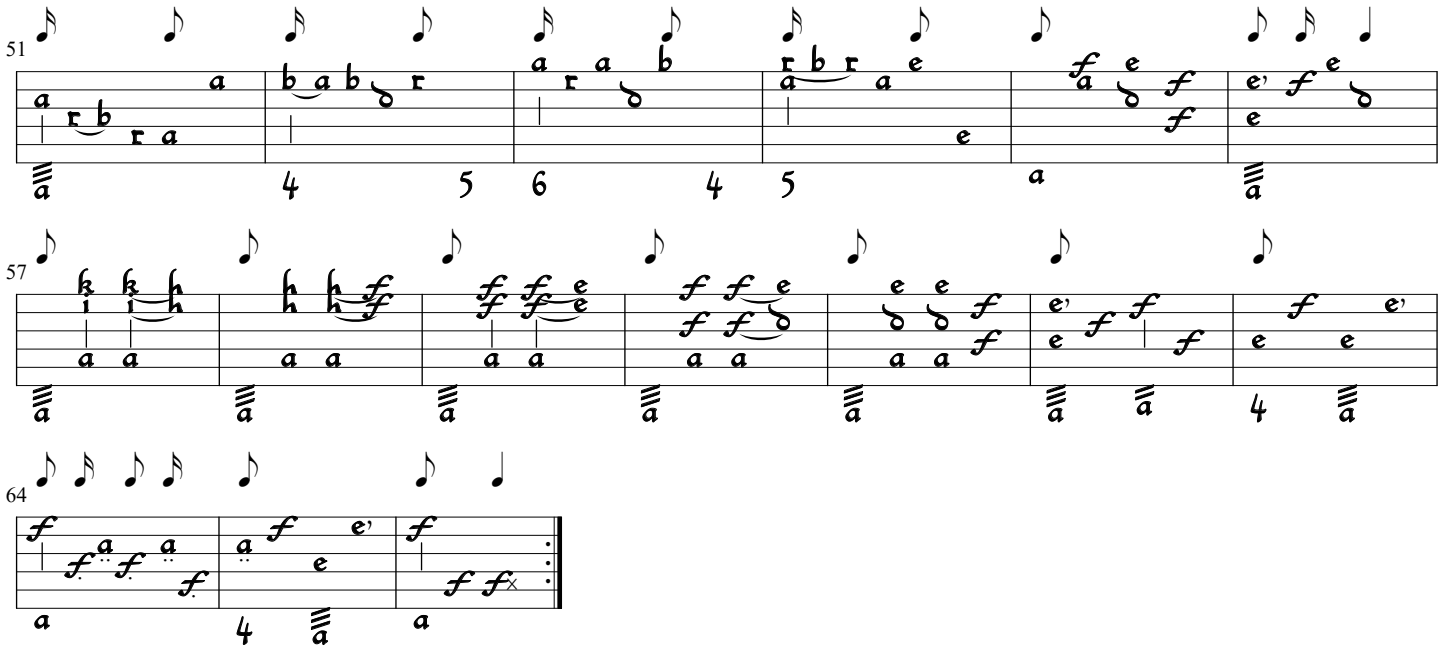
S. L. Weiss
(Lbm 30387, f. 122v)



iii. untitled [Bourée]

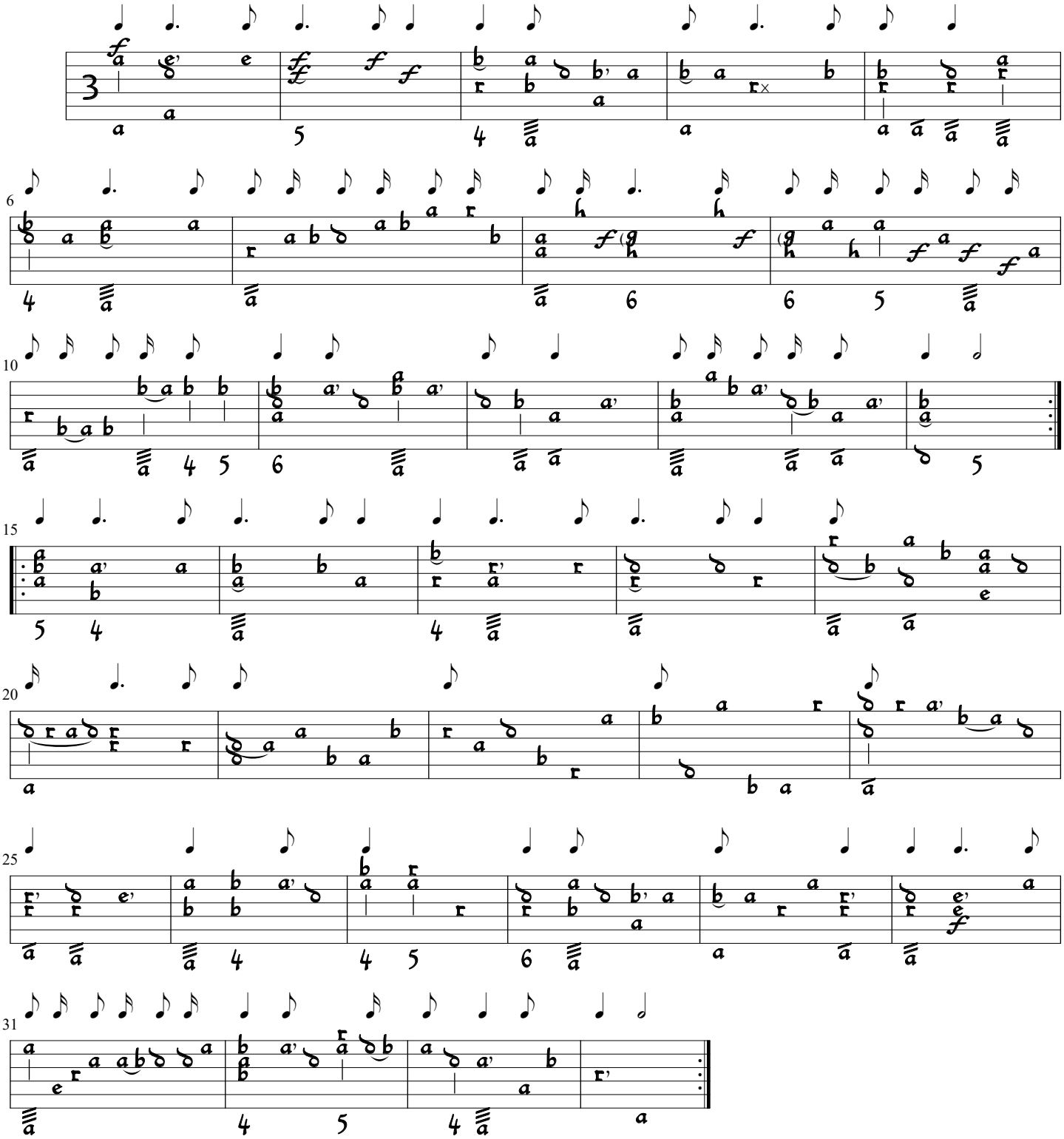
S. L. Weiss
(Lbm 30387, f. 122v - 123)





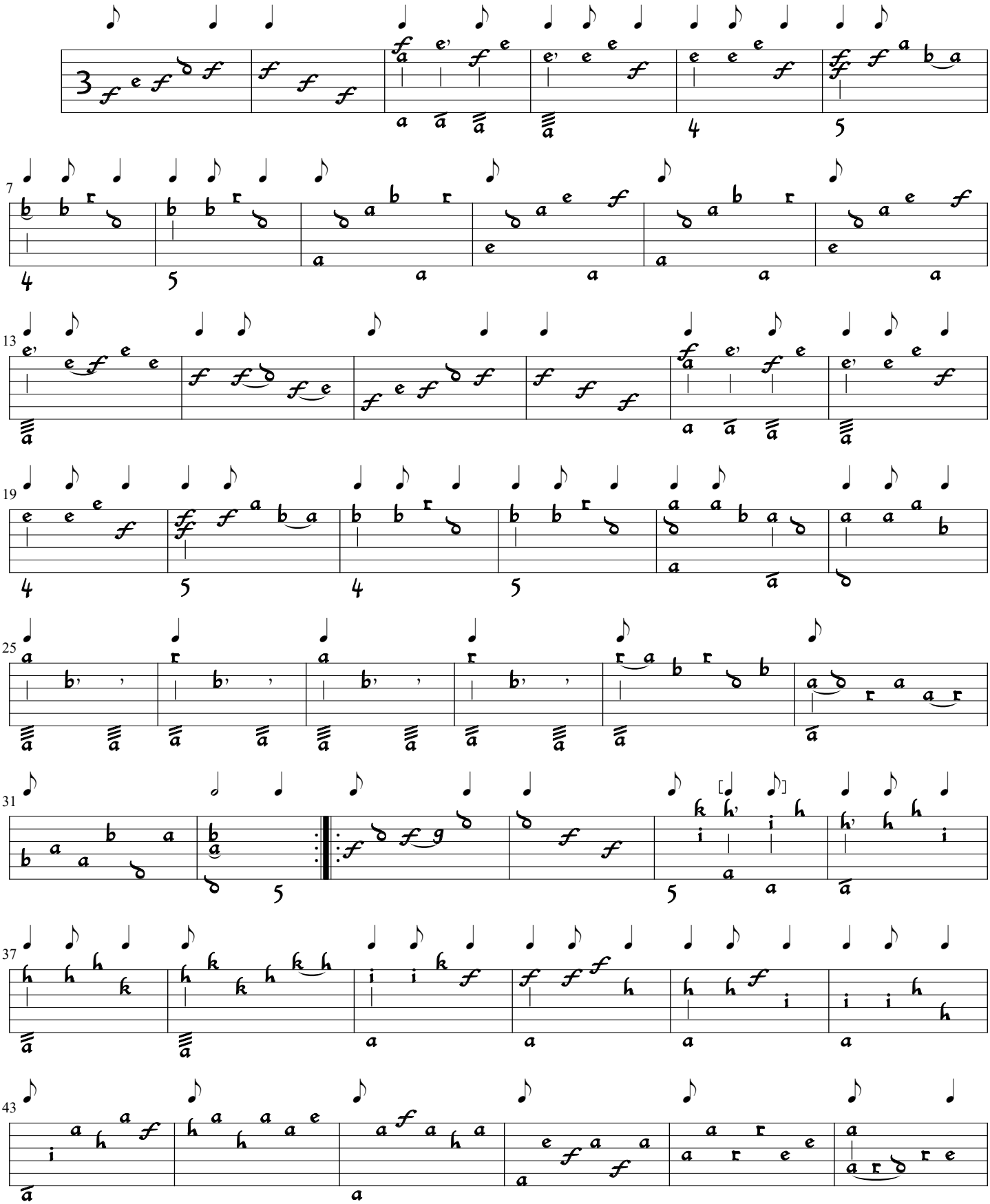
iv. Sarabande

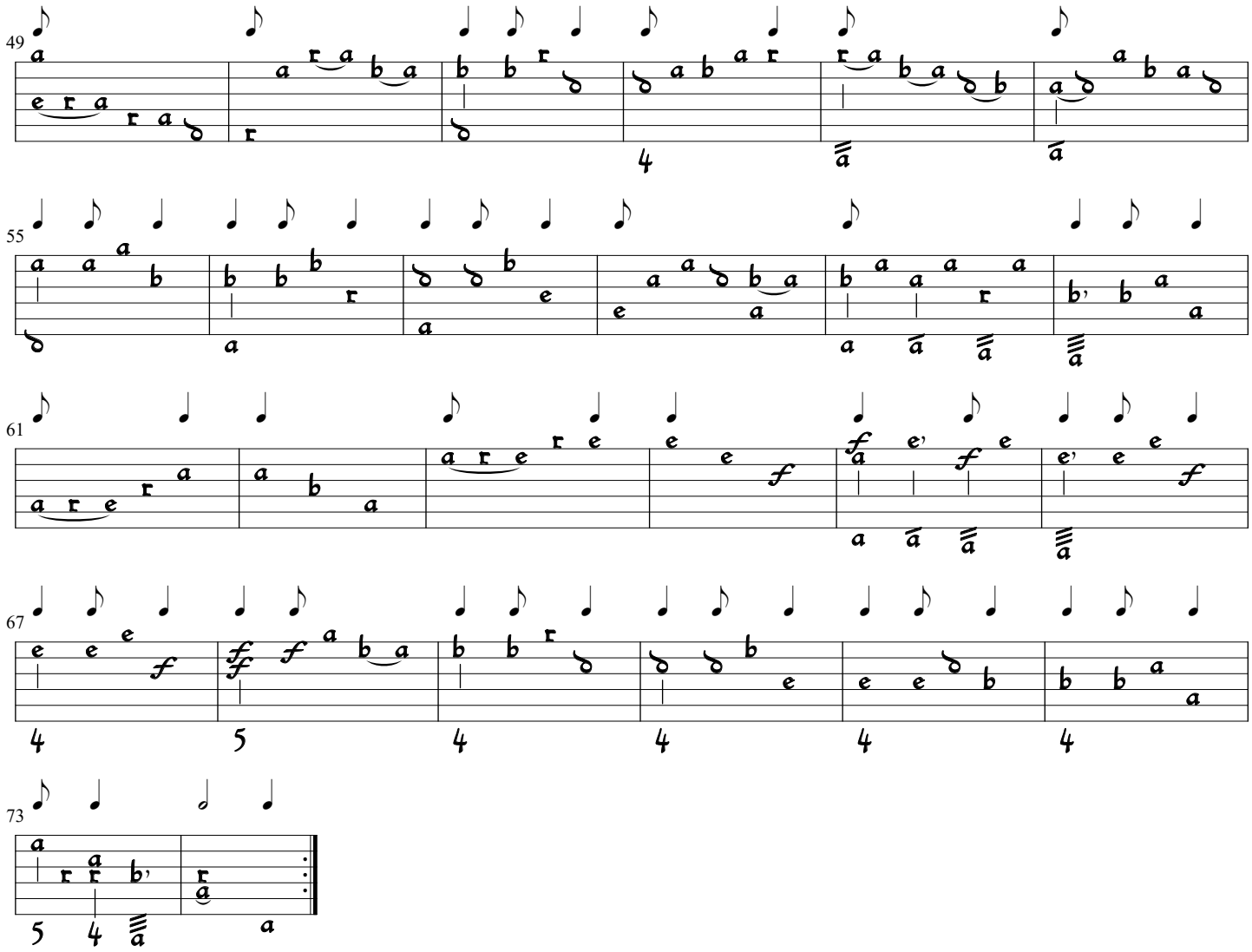
S. L. Weiss
(Lbm 30387, f. 123v)



v. La babilieuse en Menuet

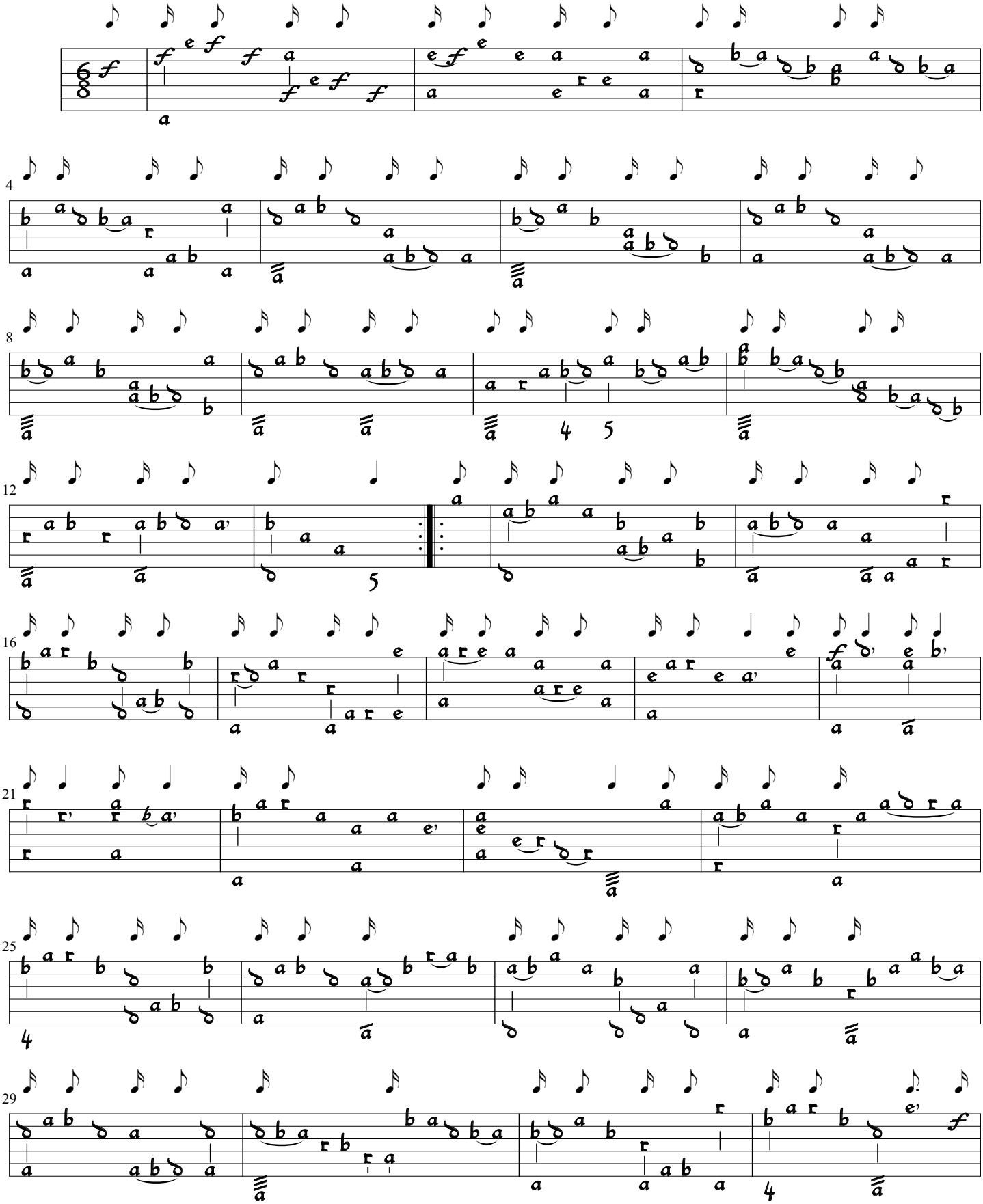
S. L. Weiss
(Lbm 30387, f. 123v - 124)

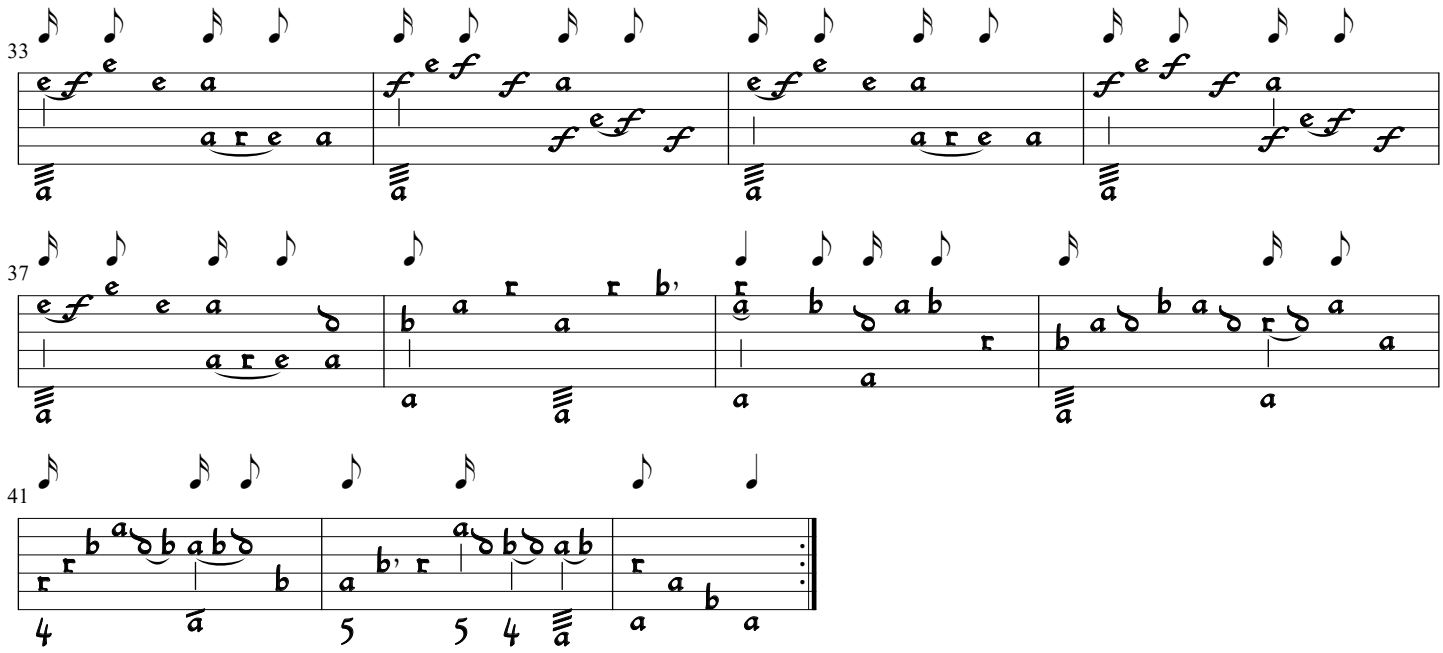




vi. Gigue

S. L. Weiss
(Lbm 30387, f. 124v - 125)

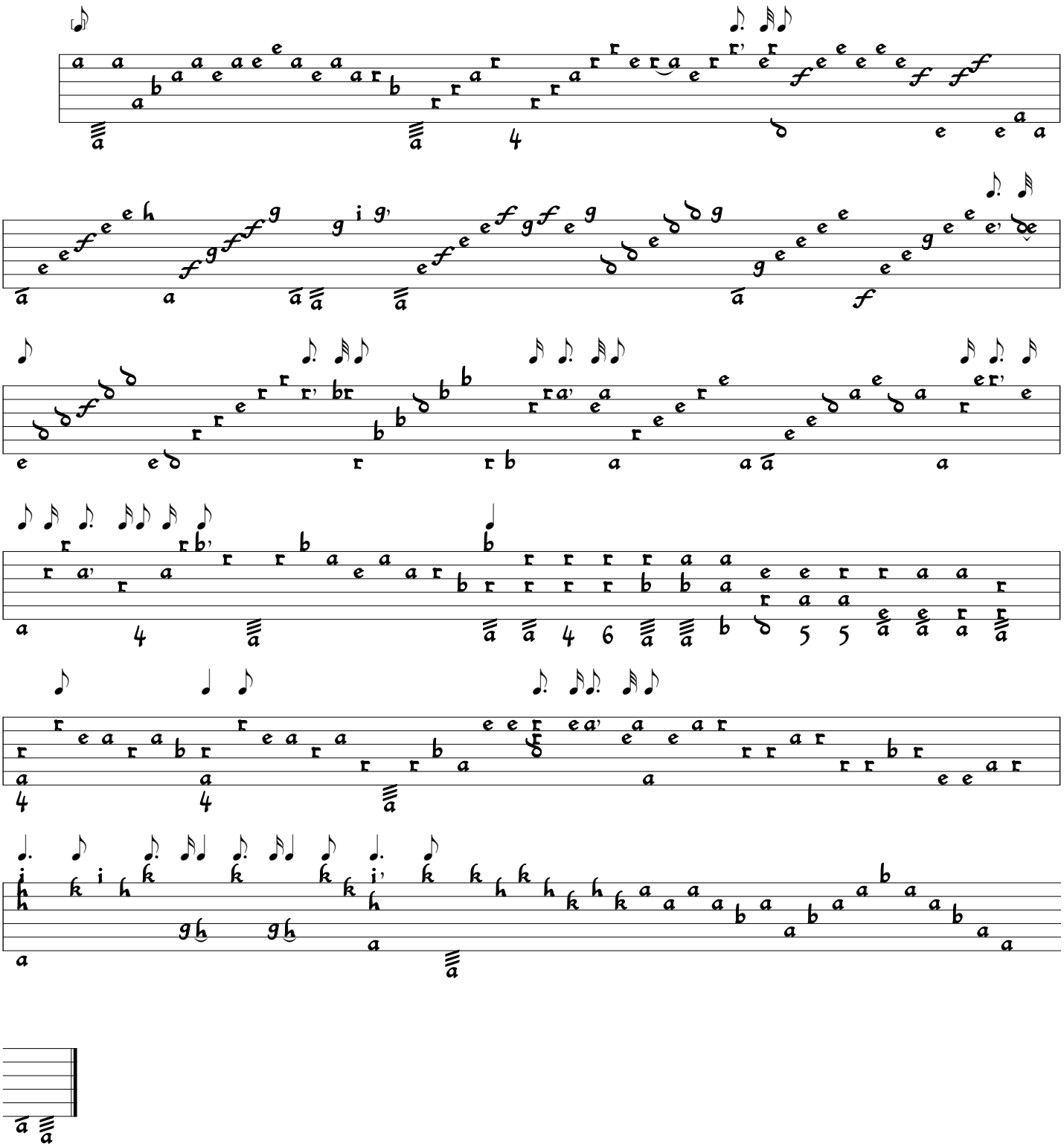



33
37

41

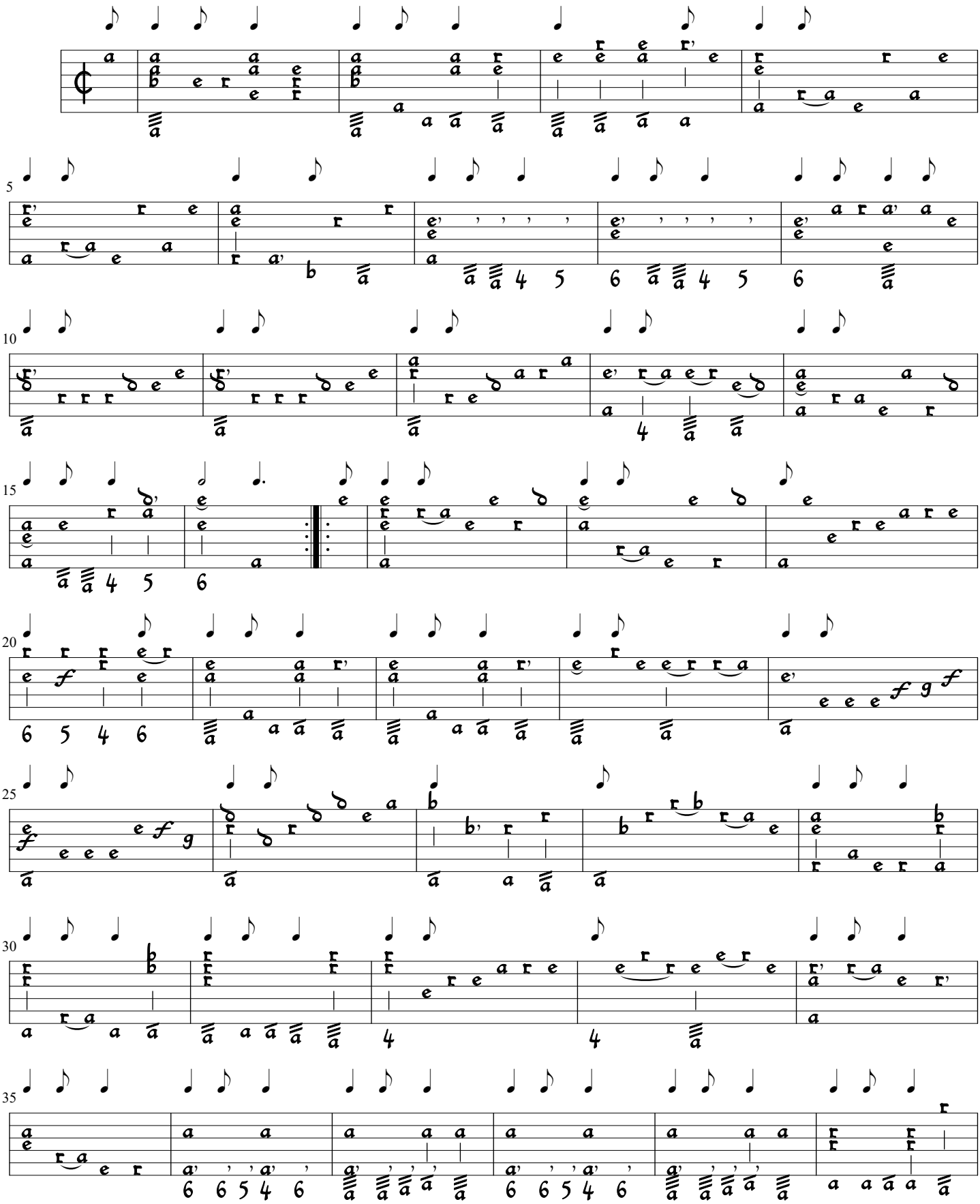
Sonata in D
i. [Prelude] (Weiss Autograph)

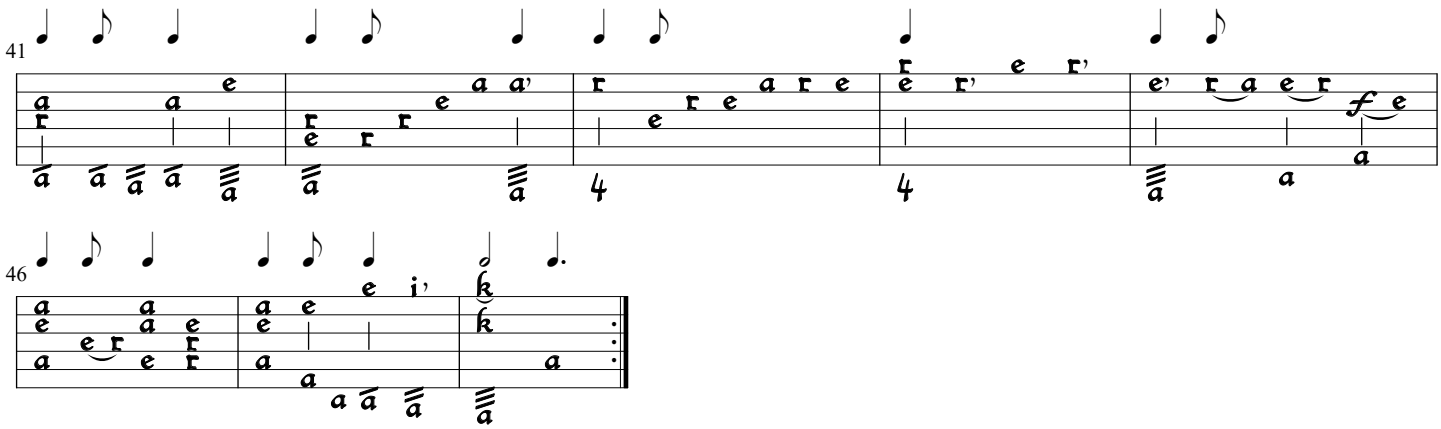
S. L. Weiss
(Lbm 30387, f. 125v)



ii. Marche

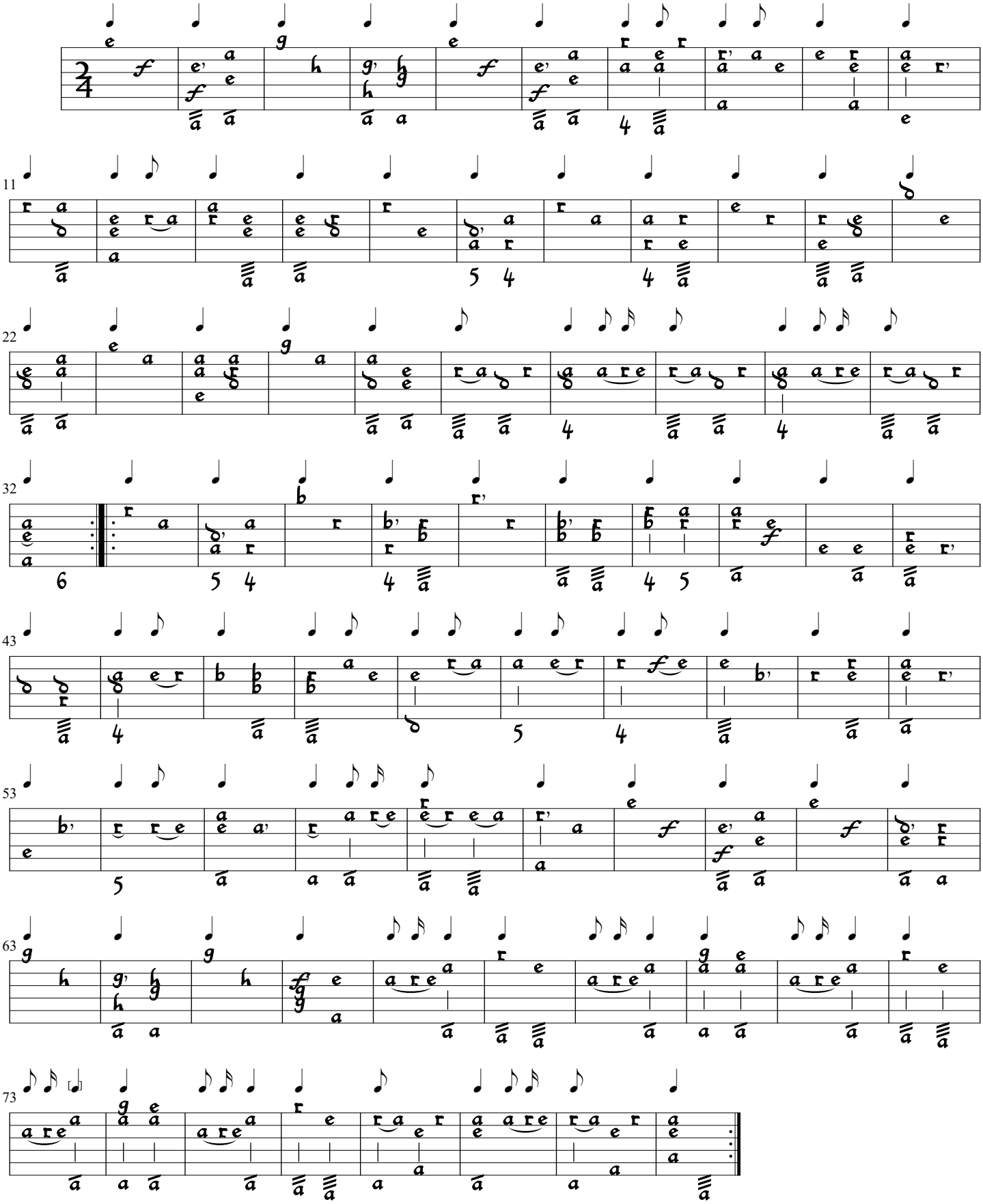
S. L. Weiss
(Lbm 30387, f. 126)




41
46

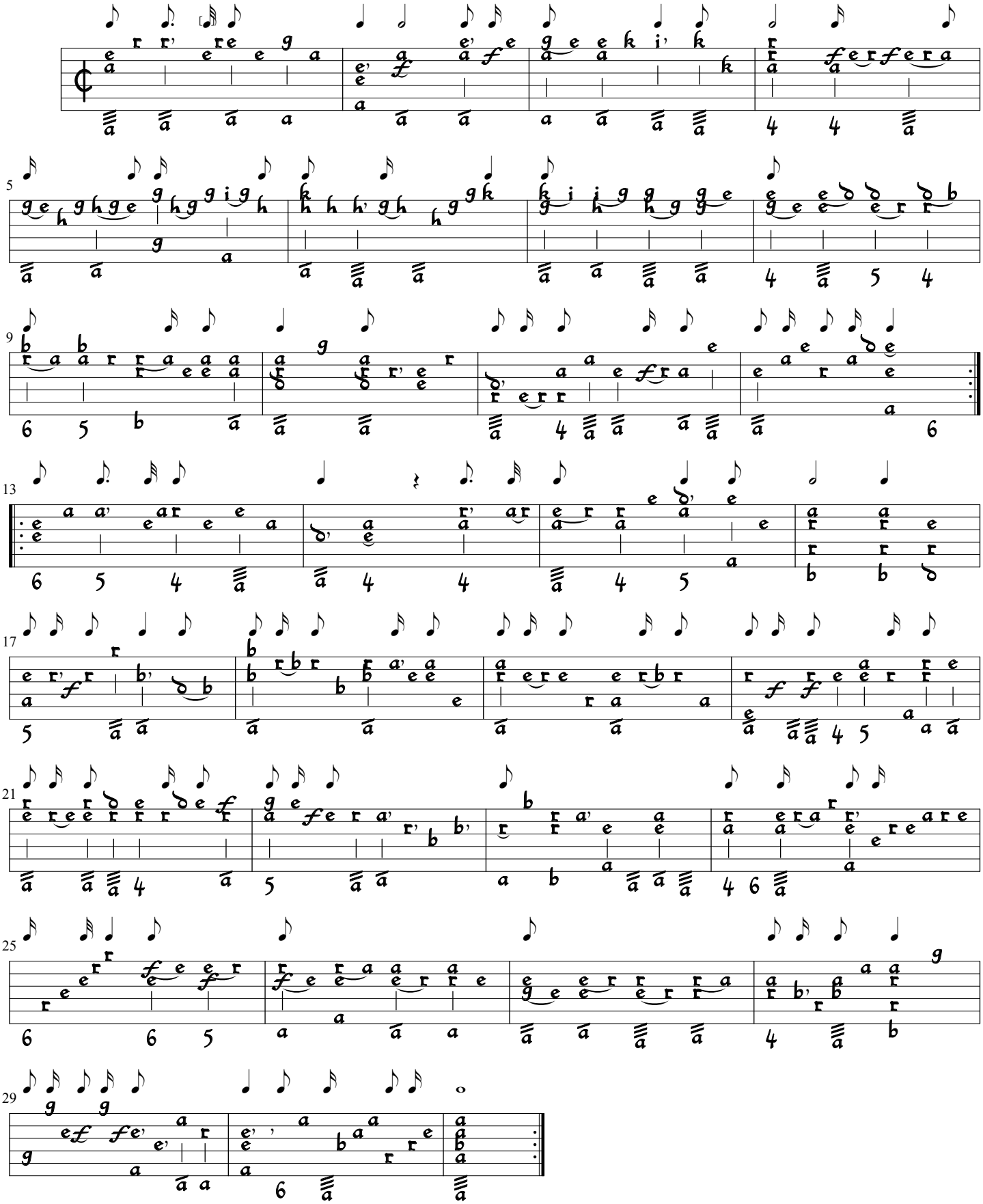
iii. Gavotte

S. L. Weiss
(Lbm 30387, f. 126v)



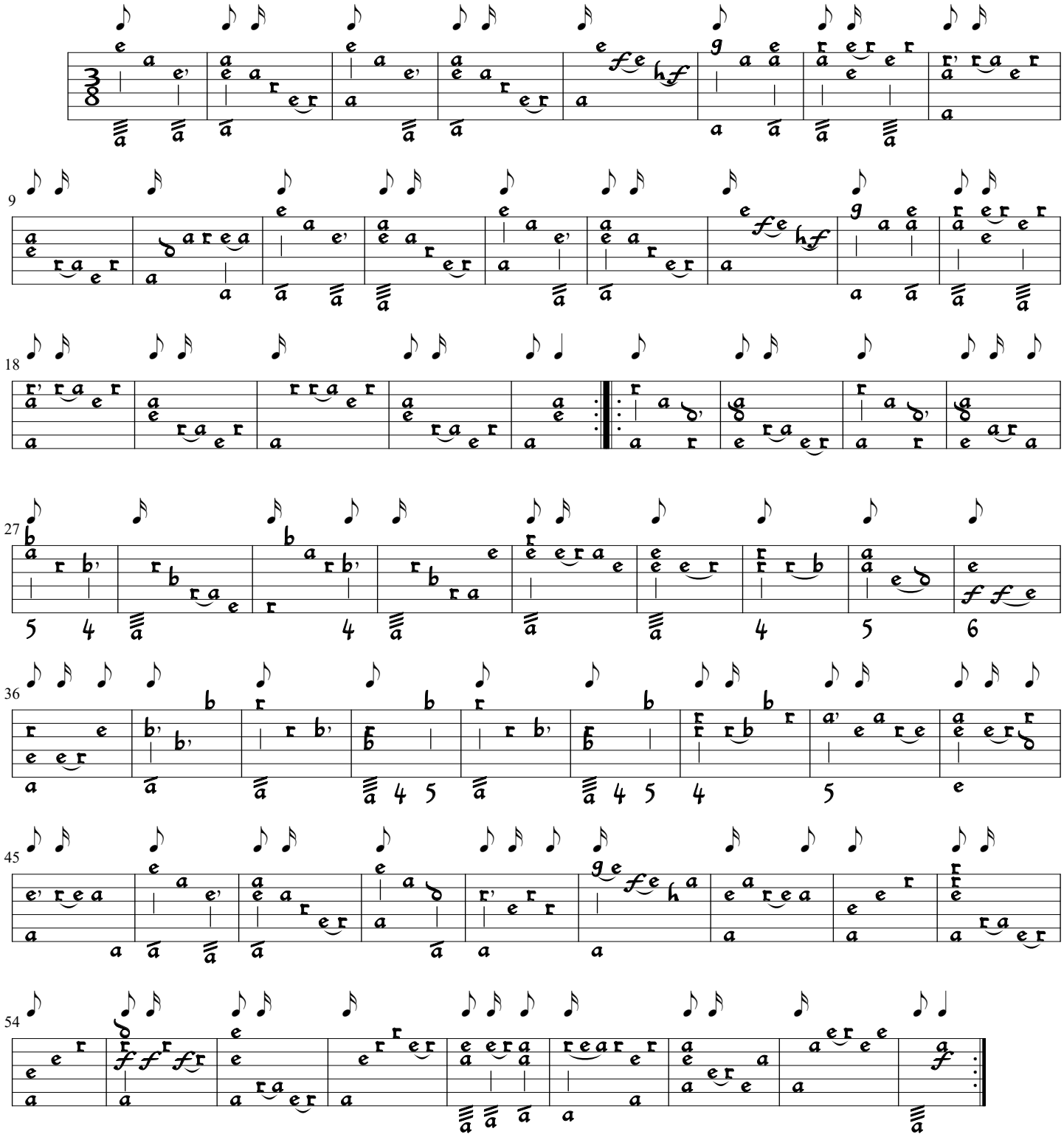
iv. Aria adagio

S. L. Weiss
(Lbm 30387, f. 126v - 127)



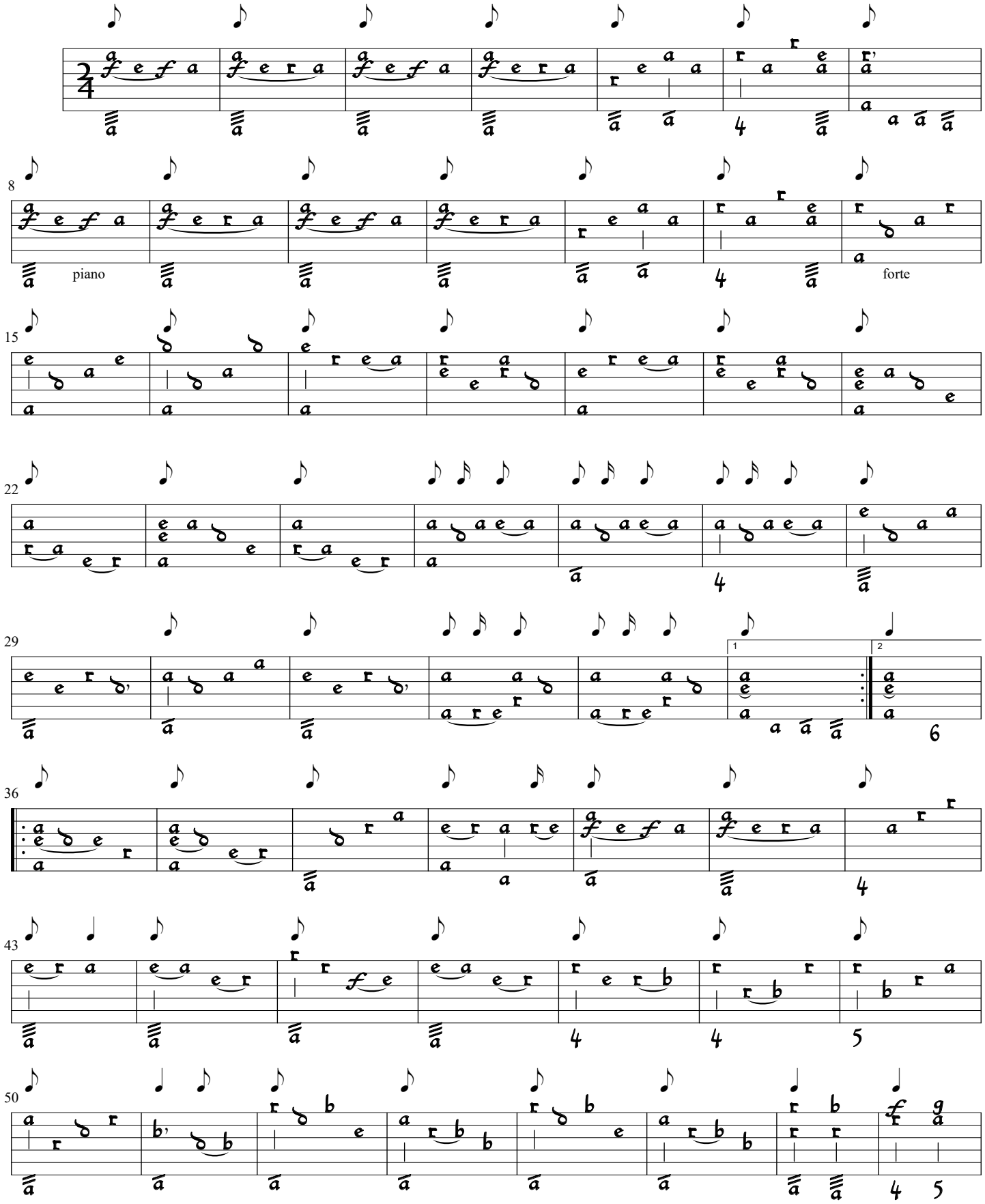
v. Menuet

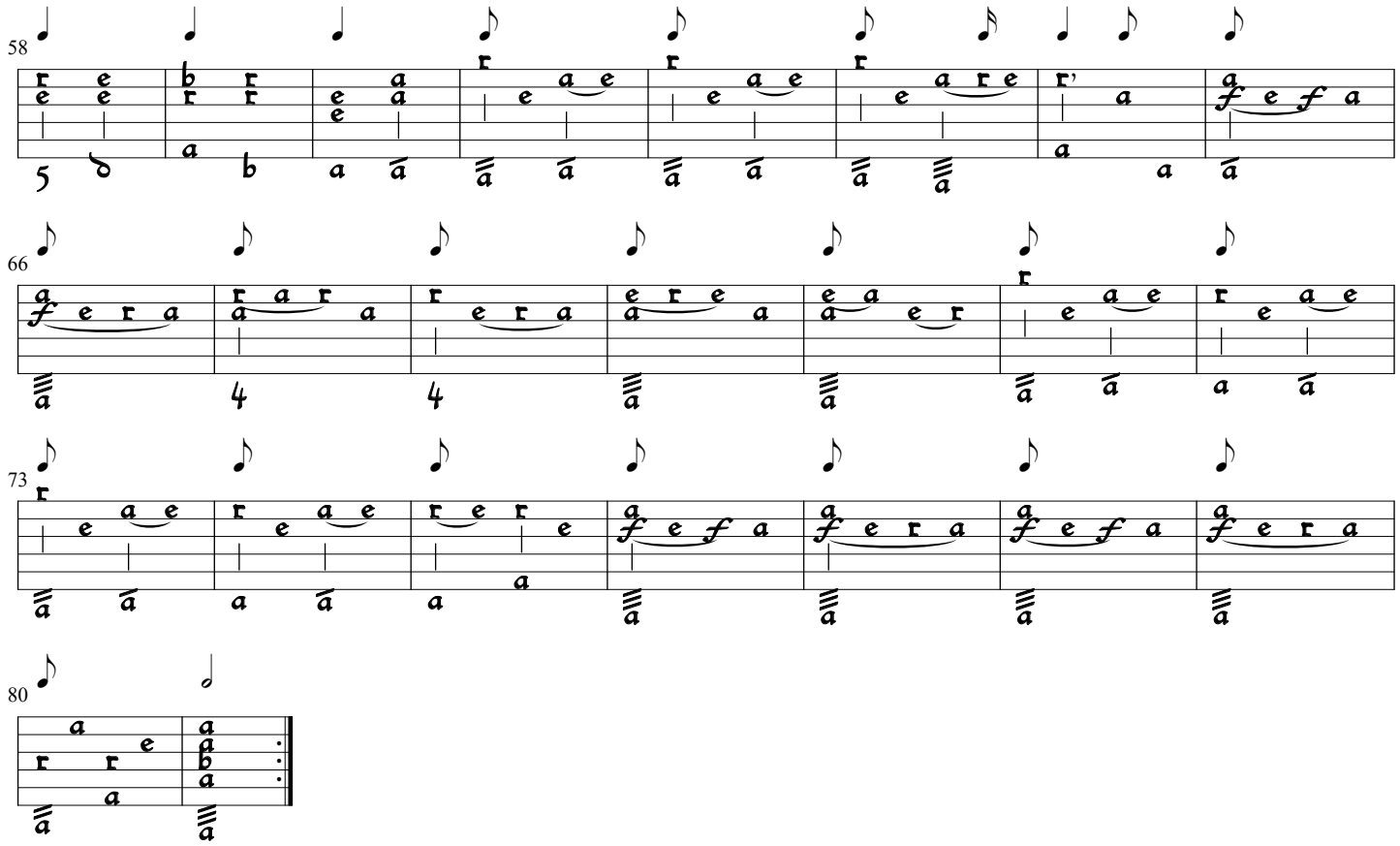
S. L. Weiss
(Lbm 30387, f. 127v)



vi. Musette

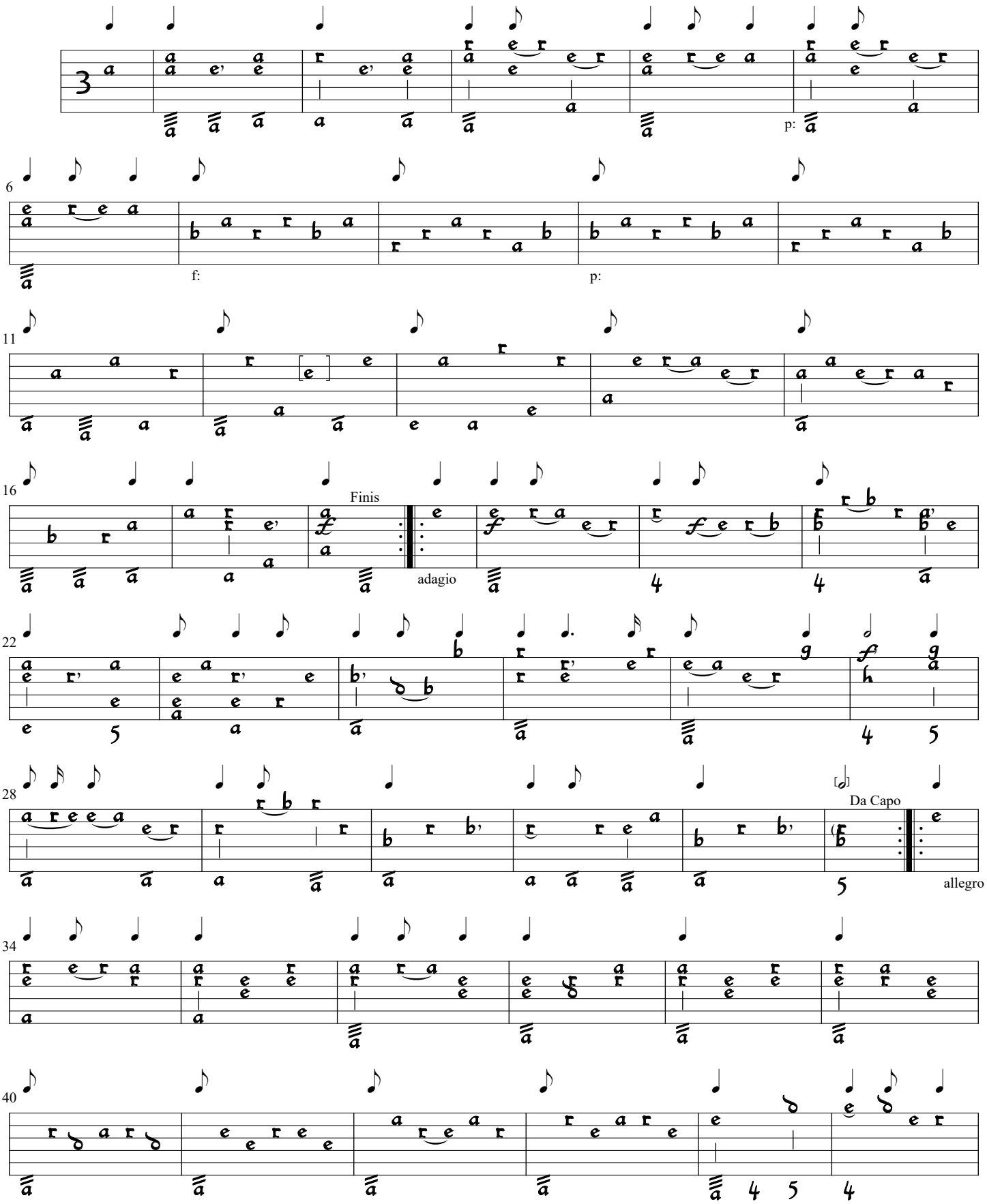
S. L. Weiss
(Lbm 30387, f. 127v - 128)

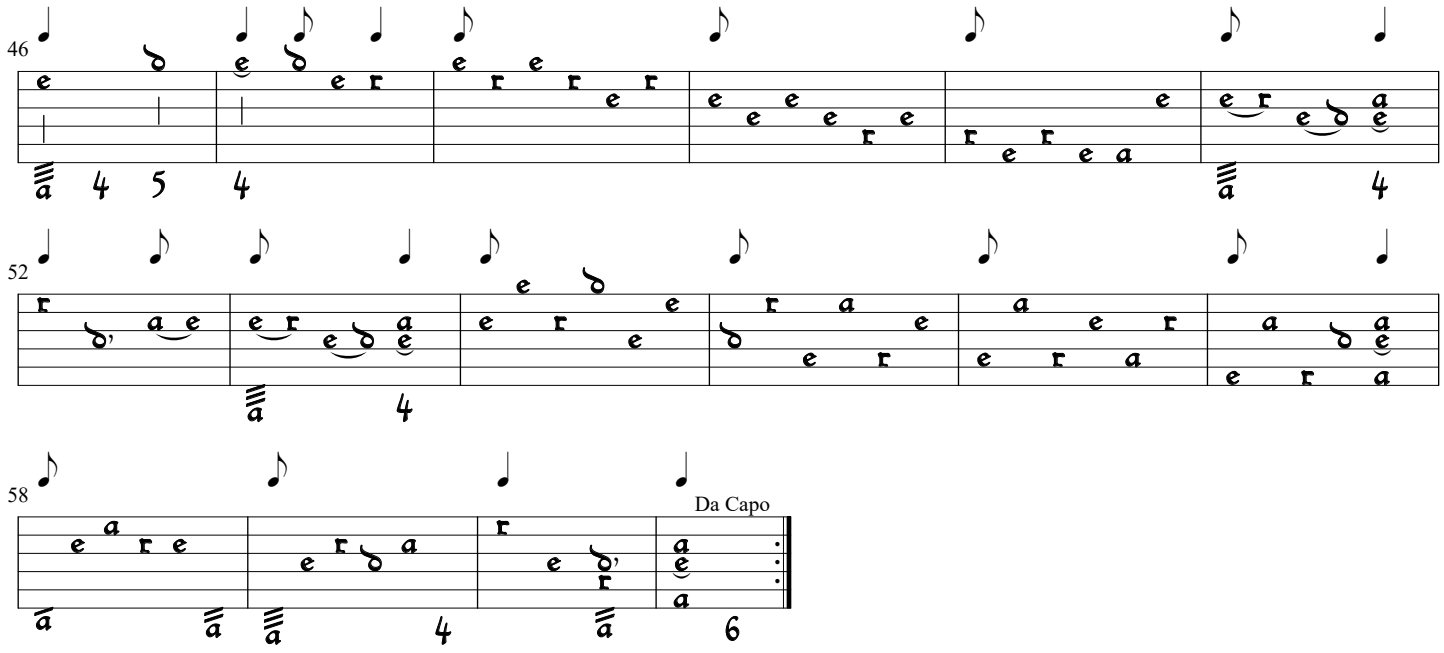




vii. Rondeau en Echo

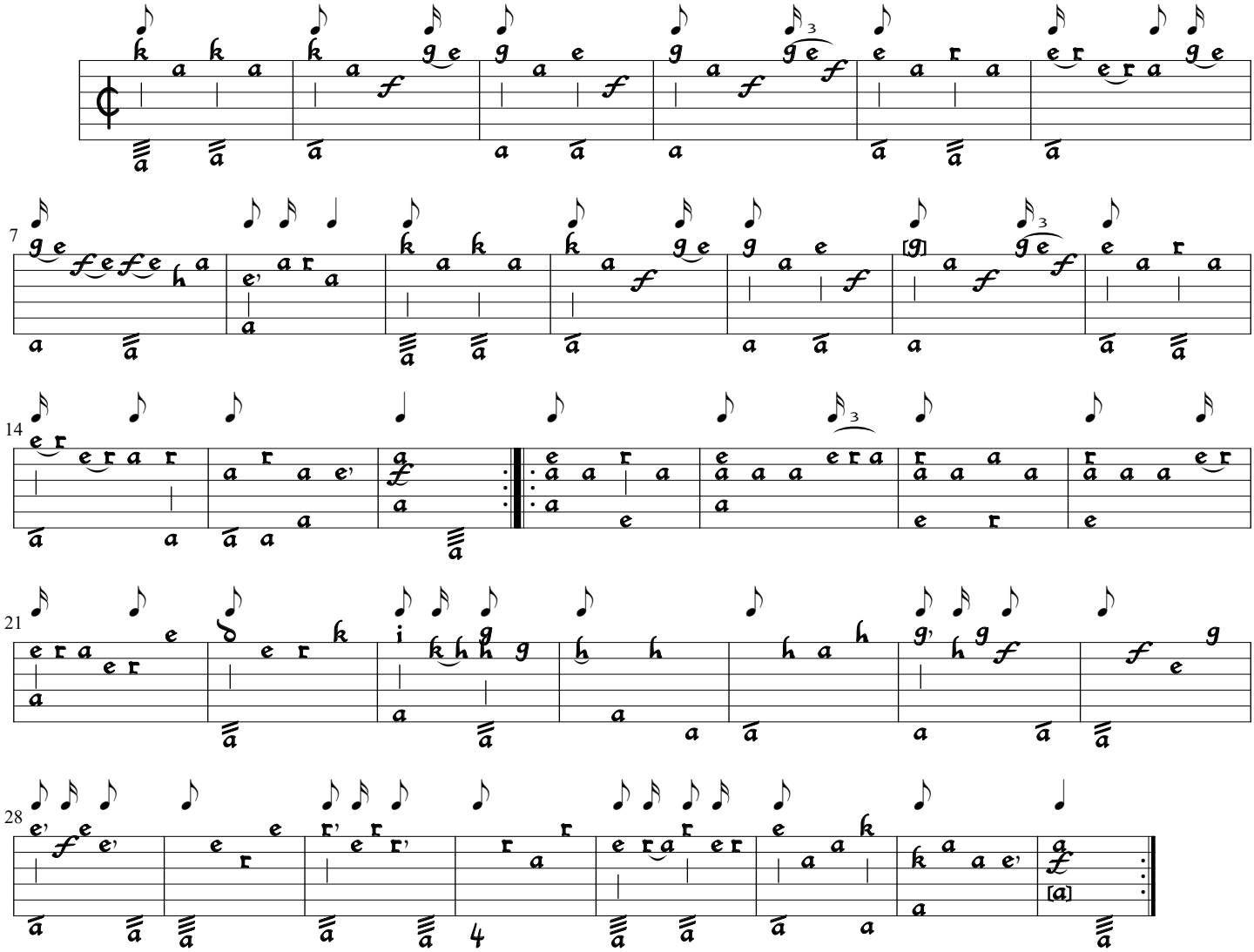
S. L. Weiss
(Lbm 30387, f. 128v - 129)




46
52
58
Da Capo

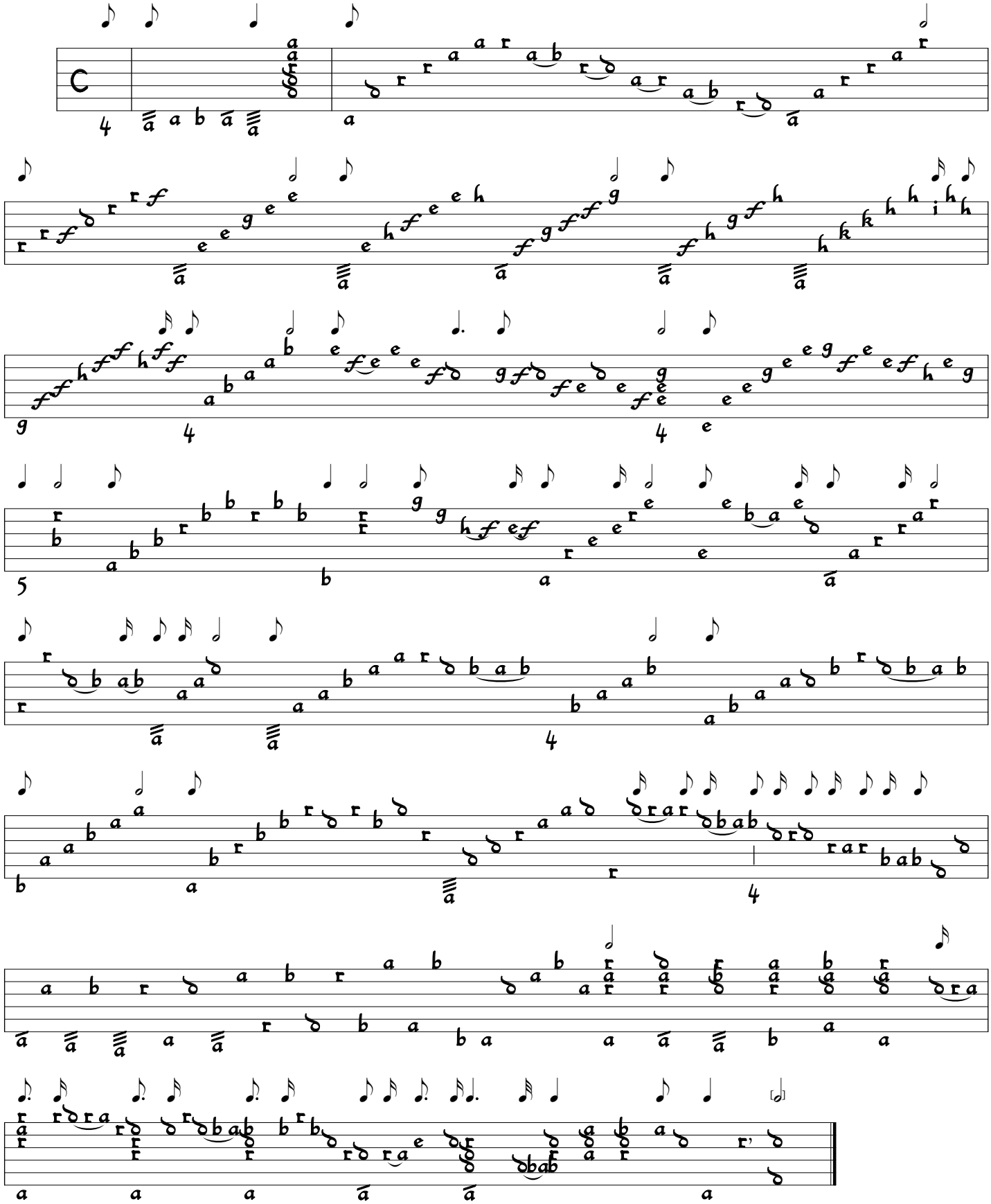
viii. Comment Sçavez Vous

S. L. Weiss
(Lbm 30387, f. 129)



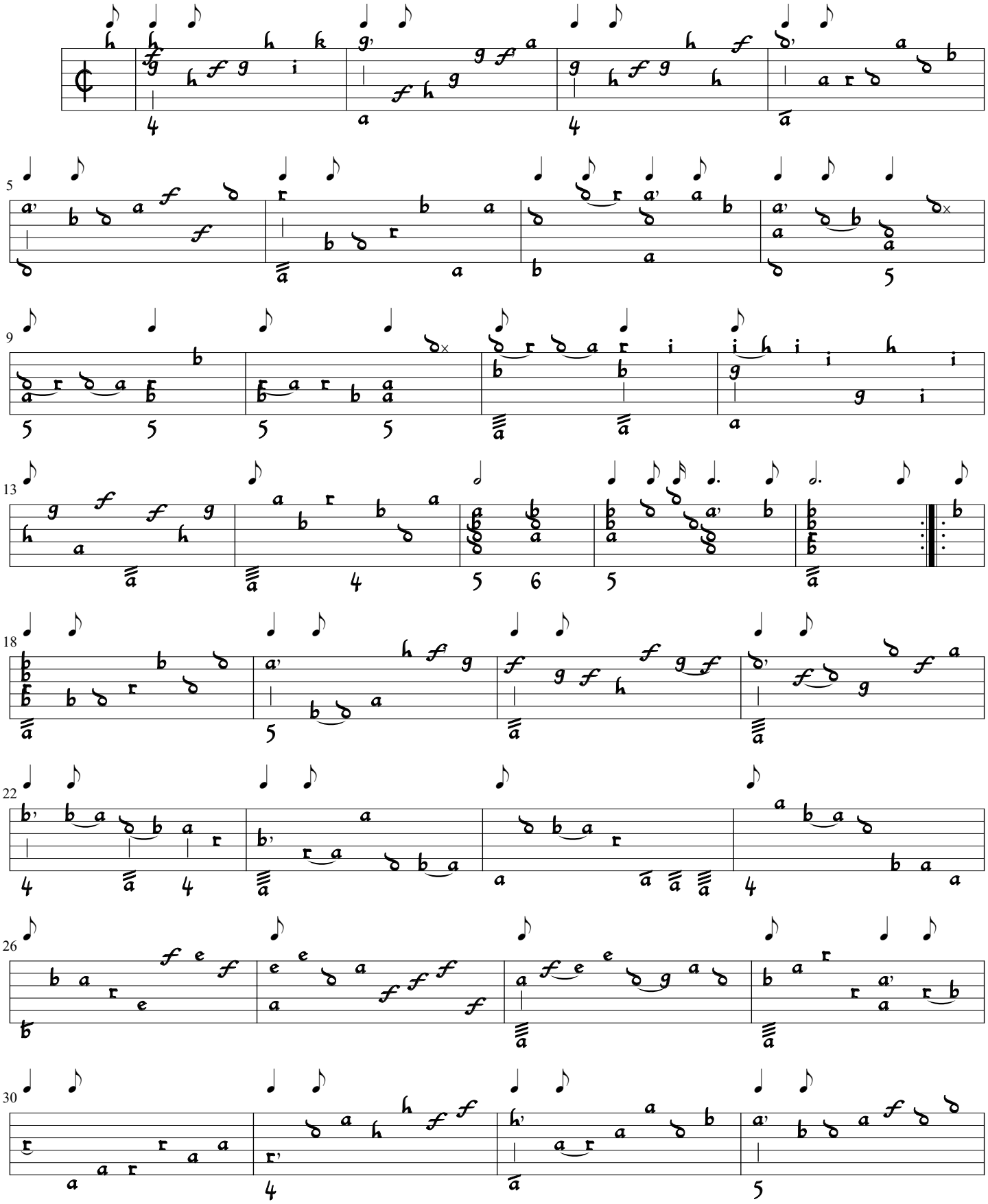
i. Prelude (Weiss autograph)

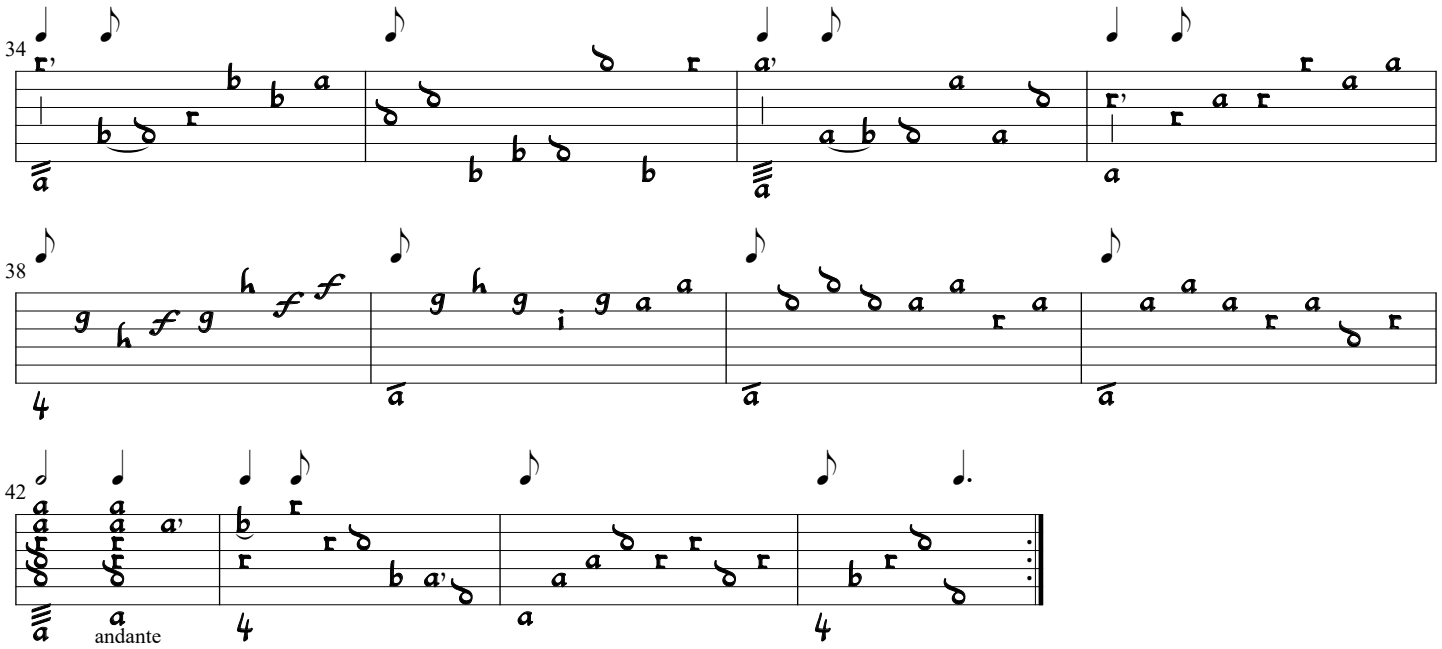
S. L. Weiss
(Lbm 30387, f. 129v)



ii. Allemande andante

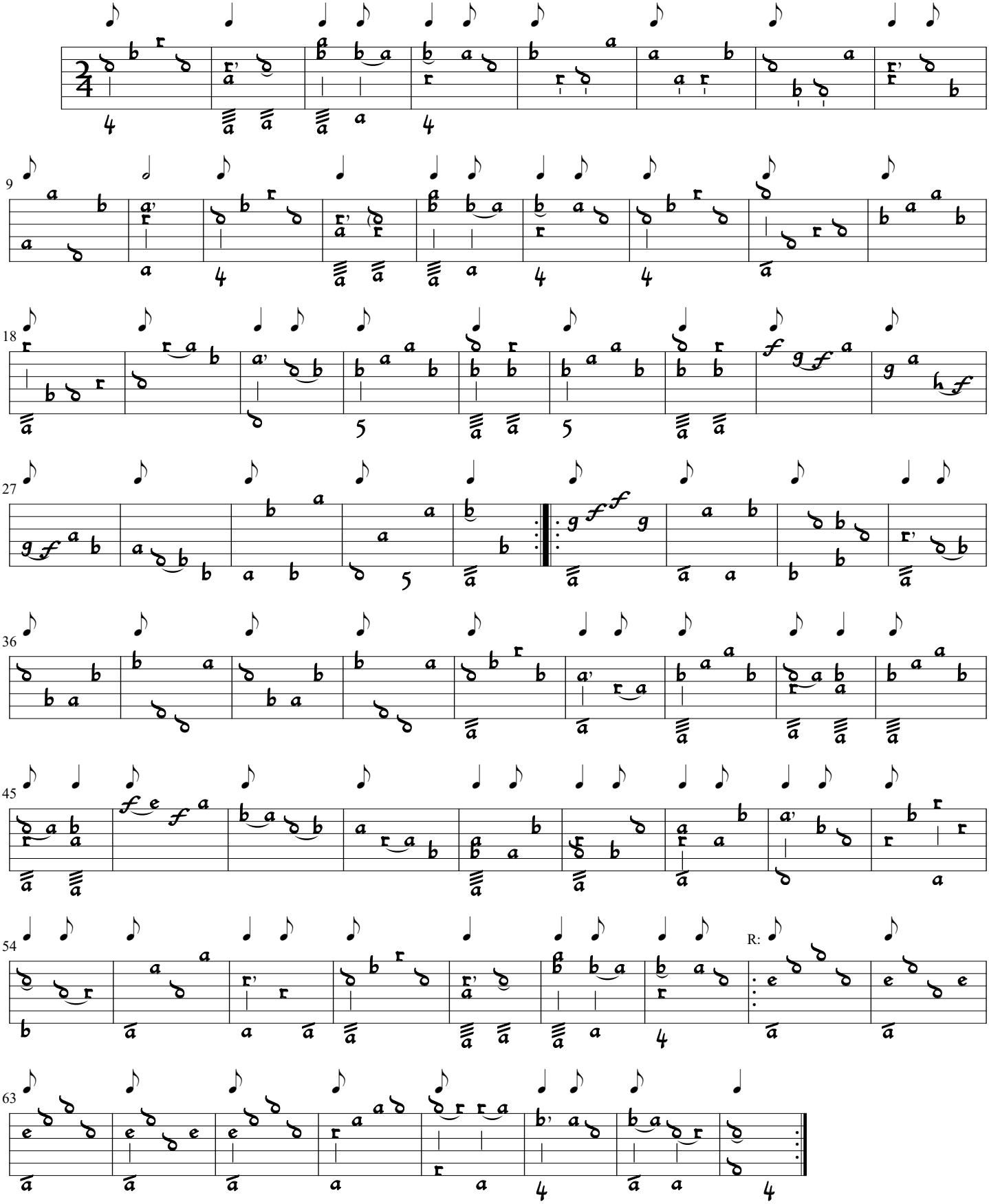
S. L. Weiss
(Lbm 30387, f. 130)




34
38
42
andante

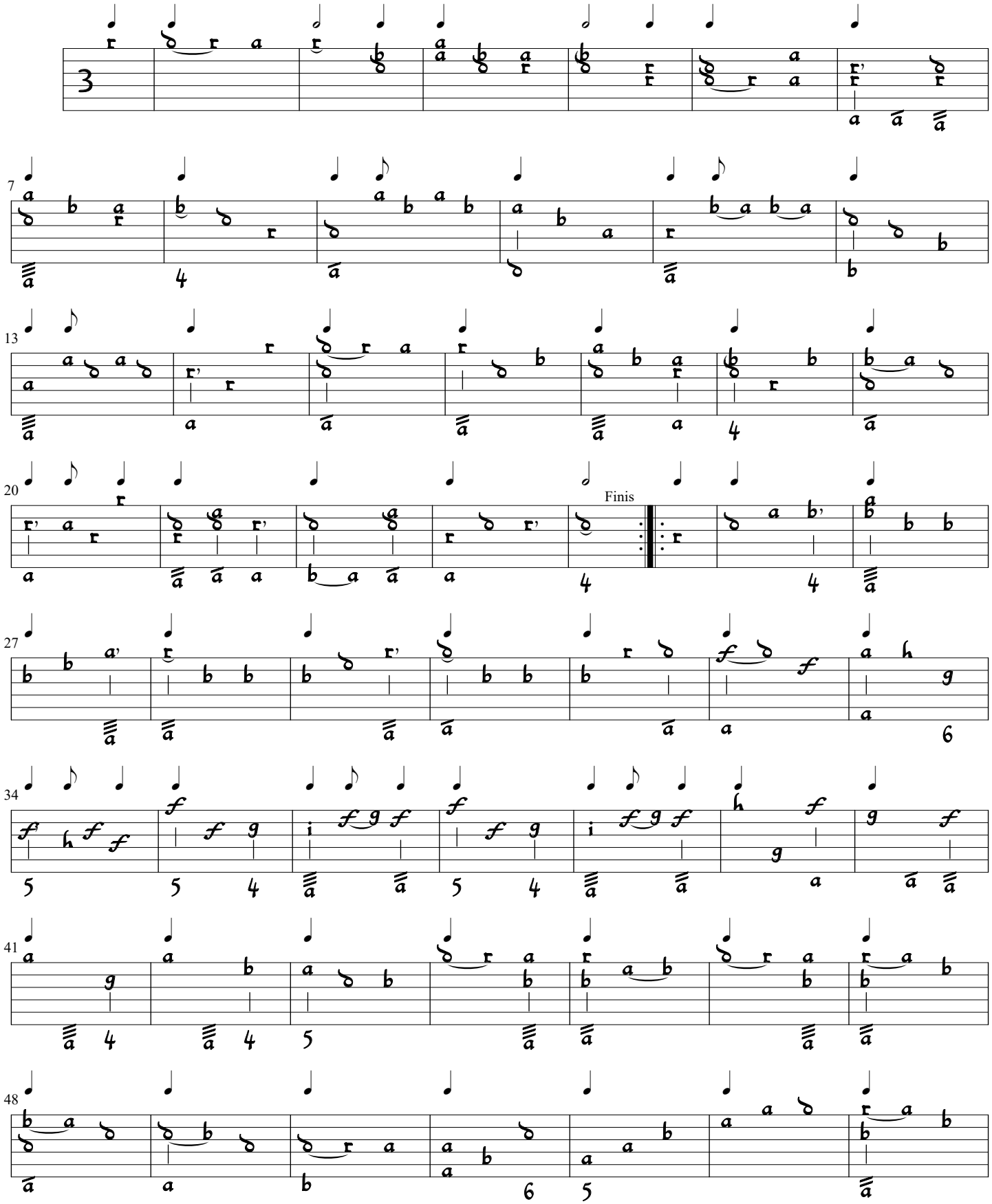
iii. Gavotte

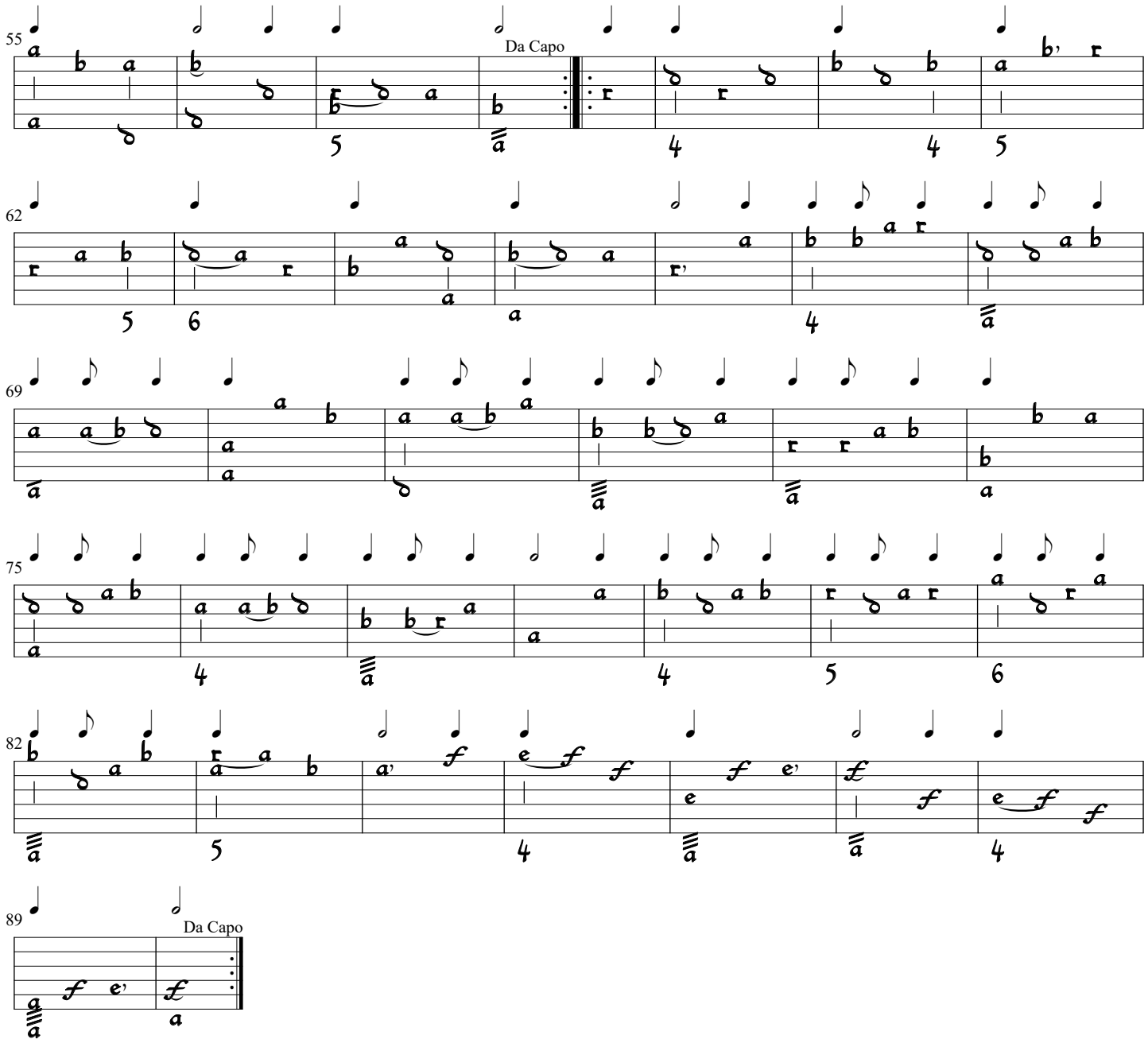
S. L. Weiss
(Lbm 30387, f. 130v)



iv. Rondeau

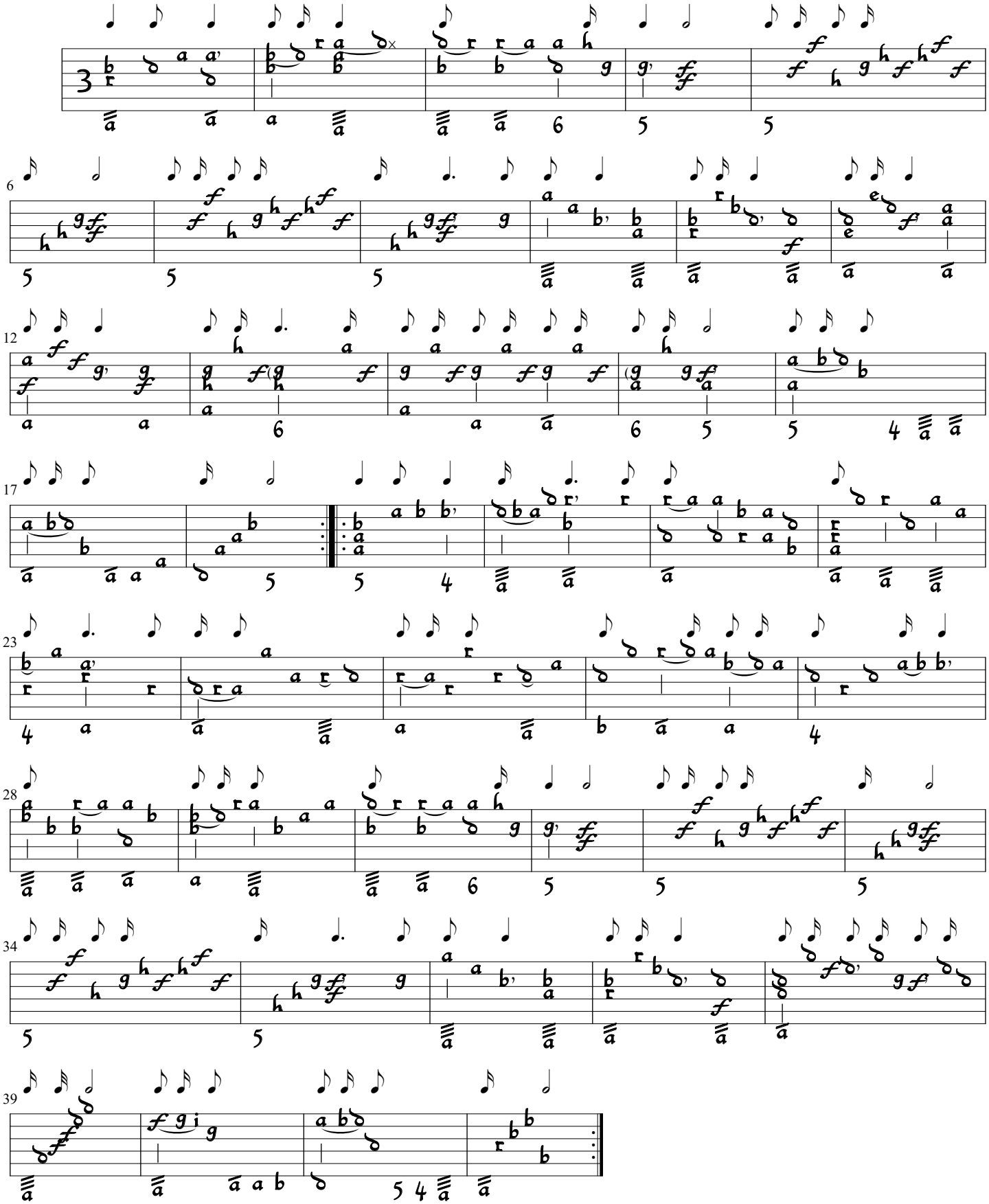
S. L. Weiss
(Lbm 30387, f. 131 - 130v)




55
Da Capo
62
69
75
82
89
Da Capo

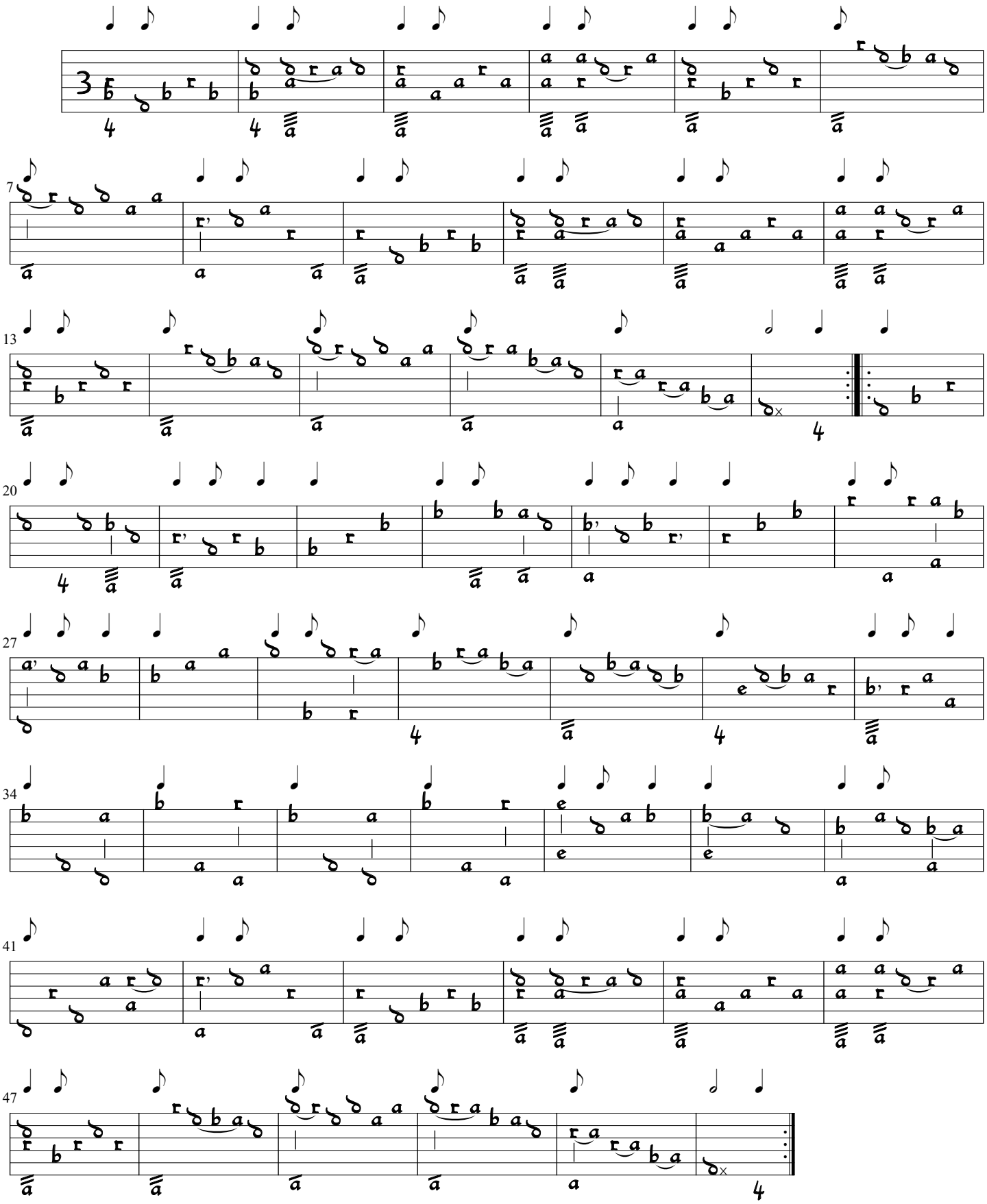
v. Sarabanda

S. L. Weiss
(Lbm 30387, f. 131v)



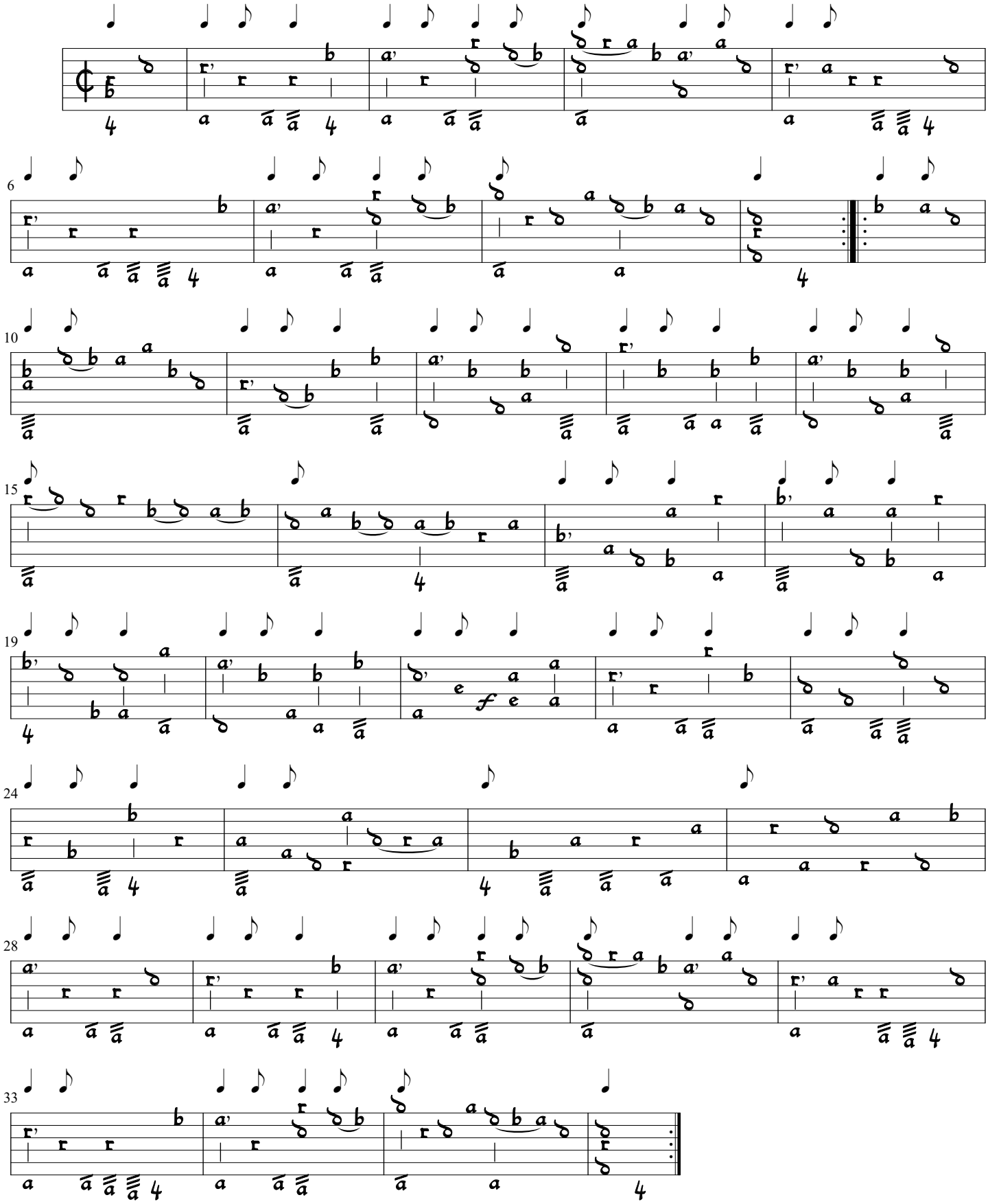
vi. Menuet

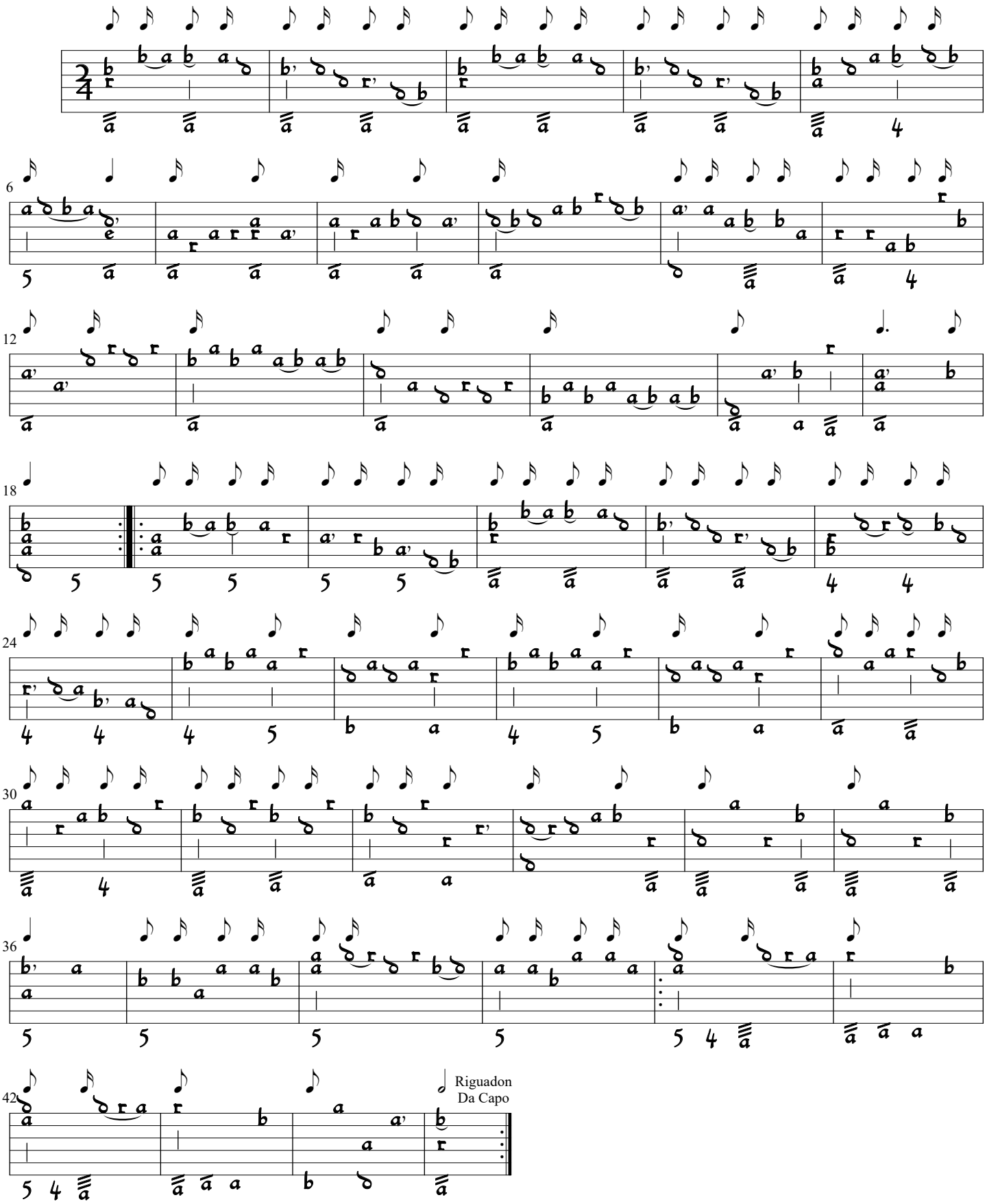
S. L. Weiss
(Lbm 30387, f. 132)



vii. Riguadon

S. L. Weiss
(Lbm 30387, f. 132v)



viii. La belle Tiroloise

S. L. Weiss
(Lbm 30387, f. 133)